JAN 28 1911

VOGUE

This number devoted to

SMART FASHIONS *for* LIMITED INCOMES

FEBRUARY 1, 1911

VIYELLA
FLANNEL (REGD)
DOES NOT SHRINK
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Women's Outer Apparel and Millinery

Designed especially for wear at Palm Beach and other Southern Resorts

IN directing attention to our recent importations and productions for Southern Resort wear, we wish to emphasize particularly one important feature of our Fashions:

We aim, primarily, to embody in all of our Outer Apparel and Millinery that "something" which is known as *style* —but which words cannot describe nor pictures faithfully mirror.

¶ Our Tailor-made Suits, for example, possess those little points of modeling and trimming which lend to a woman's dress that unmistakable note of *tasteful individuality* so much sought after, yet so seldom attained. We *have* attained this result in our Tailor-made Suits for Southern Resort wear. One might call them little masterpieces of the tailor's art—and then do them but faint justice, for these *chic* models are really enhanced by the beautiful materials of which they are made. The becoming French serge, the rich hand-loom Scotch Tweeds and mixtures in most attractive new combinations, and the dainty white Florentine embroidered linens—such fabrics contribute to these Suits no small degree of charm.

¶ Style—*real style*—is also as much a part of our Gowns as are the exquisite hand-embroidered linens and batistes, washable voiles and marquisettes, and French crêpes of which they are so faultlessly fashioned. Then there are the dainty Lingerie Gowns, effectively trimmed with fine laces, all in accord with the latest decree of Paris.

¶ With the selection of her Tailor-made Suit and her other Outer Apparel a woman is but half prepared for her sojourn in the South. Our display of the advance Spring modes in Millinery affords an unusually broad scope for selection. New models from the acknowledged masters of the Paris Salons, together with our own adaptations of foreign models and other recent conceptions of talented designers, form a distinguished collection of Spring Millinery.

It is especially important to note that, notwithstanding the uniformly high character of our modes, our prices are extremely sensible—*we always invite the broadest possible comparison of our values.*

J. M. Gidding & Co.

564-66-68 Fifth Avenue

Forty-Sixth and Forty-Seventh Streets

New York

The LUXURIOUS BROC ELECTRIC

THE Luxurious Broc is an ideal town or suburban car for a man or woman. With ample speed, power and mileage it combines all the style, quietness, cleanliness, certainty, comfort and *economy* of electricity.

We emphasize economy because while the Broc is eminently a luxurious car, it really *is* economical—the most economical electric built, we honestly believe.

Three to seven dollars a month will furnish all necessary current for running a four-passenger Broc—as often, as fast and as far as the average person desires. Do you know any other car that can be operated for so little?

Tire expense, too, is light; and you need no chauffeur—any member of the family can drive the Broc with ease and safety.

The reasons why these things are true are to be found in the details of Broc design and construction. If you care to know them, write today for the Luxurious Broc catalog showing the six models for 1911—for two, three and four passengers; Exide or Edison Batteries.

The BROC ELECTRIC VEHICLE COMPANY

1669 East Fortieth Street Cleveland, Ohio

SPRING MODELS AT MODERATE PRICES

Women's and Misses' Tailored Suits and Dresses

Sizes 32 to 44 bust, 14 to 20 years

20 Serge dress, man tailored, in white, navy blue or black, trimmed with wide braid and ornaments; handsome collar and cuffs of real Irish crochet lace, satin bow tie..... **29.50**

22 Hand tailored suit of navy blue, black or brown serge, or tan or grey homespun; also in grey mannish worsted, semi-fitted coat lined with peau de cygne; new model skirt..... **25.00**

24 Tailored dress of serge, in white, navy blue or black, sailor collar trimmed with wide braid and ornaments, skirt with deep fold of material..... **29.50**

26 Satin tailored suit of black wool-back satin, semi-fitted coat trimmed with handsome black braid, lined with silk, skirt trimmed with fold of satin and braid..... **34.50**

Same model of black, navy blue or brown serge.... **29.50**

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

POOLEY CO.

DECORATORS AND FURNISHERS

Madison Ave. and 31st St.

New York

FACTORY: **PHILADELPHIA, PA.**

Solving the Corset Problem

A Corset *absolutely without boning!*

Mme. Rose Lilli

CORSETIERE

announces the perfection of a new model, without boning of any description. Superlative ease, graceful form moulding, perfect adaptability are realized to their fullest.

Made Only to Individual Order

Women too Stout have long awaited its advent. *Women too Slim* will demand it for the form contour it insures. *Both* will find in it advantages never before obtained in any corset.

Inspection Invited.

MME. ROSE LILLI

15 West 45th Street - - New York

Near Fifth Avenue 'Phone 2818 Bryant

Branch: Narragansett Pier, Mathewson Hotel.

103

MADAM!

In presenting this

Chic Negligée

for your consideration, I bring to you an addition to your wardrobe which you will highly prize. It is a design originated by me in my Paris Workrooms and never offered for sale until now.

The Model pictured, Style No. 103, is in Pink, all wool Albatross, embroidered in white; Poppy design, Irish crochet buttons and silk tassels; entirely hand-made. Can also be obtained in delicate shades of Blue, White and Mauve..... **$12.50**

Also made in best quality satin Messaline, any light shade, embroidered in colors..... **$15.00**

MAIL ORDERS ONLY

To insure prompt filling of Mail Orders indicate plainly style number, size and color desired and mail to me with check or money order.

Anthony Francois

52 West 26th St., N.Y. City

It is well to remember that the novelties in women's apparel which I am constantly originating are never offered for sale in the shops. In Paris and in New York I offer them through the mail order system only. Thus my models are always exclusive; never to be compared with the counter displayed garments. To make them in America would double their cost.

WATCH FOR THE NAME OF ANTHONY FRANCOIS!

MM

PARIS

Maison Mae

A NEW Spring model in white voile—embroidered to order in colors to match your tailor gown, and trimmed with real Irish lace—

$15.50 *as shown in sketch.*

We offer a large assortment of Hand-made Lingerie and Chiffon Gowns and Blouses. Our Gowns—made in all materials—are worthy your careful inspection.

15 West 45th Street
New York and Paris

Mr. Robert J. Collier, Publisher of Collier's Weekly, and Mr. Condé Nast, Publisher of Vogue and one of the Publishers of House & Garden and Travel, take pleasure in announcing their purchase of

THE HOUSEKEEPER

a monthly periodical heretofore published in Minneapolis. The Housekeeper has a circulation of four hundred thousand, and a yearly advertising revenue of two hundred thousand dollars.

Beginning with the March, 1911, issue it will be published from New York under the firm name of Collier & Nast, and will conform in every respect to the editorial and advertising policies of Collier's.

The present subscription price is 10 cents a number, or $1.00 a year. It is probable that within a few months this will be raised to $1.50 a year and 15 cents a copy.

The End of Your Shopping Problems

THIS page contains Vogue's offer to do your shopping without charge. This service is offered as a convenience to the woman who lives out of town and who wishes to shop without extra charge in the leading metropolitan establishments

Our Offer

VOGUE will buy for you any desired article that can be purchased in New York City. We will also buy any article made or sold in America, provided it is editorially mentioned or advertised in VOGUE.

This means that we will act as your confidential Shopping Commissioner. Wherever you live and whatever you want, we will get it and send it to you. And you need pay nothing for our services—only the price of the article and the transportation.

In this way, you will do away with all the trouble and uncertainty you have hitherto experienced in buying goods at a distance. Everything you buy through VOGUE will bear the stamp of metropolitan excellence, and everything will be selected with painstaking regard for your personal requirements and preferences.

We will make no charge for this service because we want it understood as a friendly offer to all our readers. And since it is a wholly new idea, it enables VOGUE to offer you a service that is not duplicated by any other magazine.

Why You Should Shop Through Vogue

Since VOGUE is published in New York, our Editors are always in close touch with the leading metropolitan establishments. We know the shops thoroughly and are often in a position to secure values not obtainable by the casual shopper.

Our shopping will be done by a corps of expert commissioners, including specialists in each department. Your orders will therefore be carried out by the particular shopper who is best qualified to execute them, and the more you tell us about your personal preferences, the better service she will be able to give you. Our time is entirely at your disposal, and we invite correspondence on every subject connected with shops and shopping.

The Editor of VOGUE will have personal supervision over our Shopping Department.

The Shopping Bulletins

Not the least interesting part of this offer will be the Shopping Bulletins which VOGUE expects to issue from time to time. These Bulletins will keep you thoroughly informed of what is going on in the New York shops and will enable you to secure values which you might otherwise know nothing about.

The Shopping Bulletins will be mailed free of charge to every reader who so desires. Send your name and address on the coupon at the lower right-hand corner of this page and we will see that you receive the Bulletins regularly. While this will not obligate you in any way to purchase any article through VOGUE, it will surely help you in your various shopping plans.

These Bulletins are too valuable to miss, and we trust that you will allow us to have the pleasure of sending them to you regularly.

General Information

There is no limit to the range of articles which may be purchased through VOGUE. Please feel entirely free to order anything you desire, or to consult us on any subject relating to shops and shopping.

When possible, always enclose your cheque or money order to cover the price of the articles desired. If any money remains over and above the purchase, it will be promptly refunded. The same applies to postage or express charges. Send the approximate sum and we will return the balance.

When you do not know the price of a desired article we will furnish it on request. Correspondence is solicited.

It is impossible for us to open an account with any patron of this Department. This rule is invariable.

Fragile and perishable articles will not be sent on approval—a rule of the shops against which no exception can be made.

There is no charge whatever for the services of VOGUE's Shopping Department. We offer them gratis to every reader of VOGUE.

Address

Vogue Shopping Department

443 Fourth Avenue
New York

Fill in and clip along this line

VOGUE
443 Fourth Ave.
New York

Gentlemen:—

Without placing myself under any obligation to purchase any articles through Vogue, I wish you would send me till further notice the Shopping Bulletins which you will publish from time to time. There is to be no charge for this service, nor for the services of your Shopping Department should I decide to avail myself of it later on.

Name .....

Street .....

City ..... State .....

MIGEL QUALITY SILKS

Highest In Fashion's Favor

and first in the hearts of her discriminating followers, stands Madame Butterfly Marquisette, the latest gift of Migel-Quality Looms to fair woman.

Every well-gowned woman wants at least one fashionable diaphanous dress, and for its making

Madame Butterfly

[Migel-Quality]

Dainty, Durable Marquisette
In Foulard Patterns and Chameleons

offers the rare combination of extreme lightness and the strength to outwear a heavy fabric.

This wonderful silk, rivaling a real butterfly's wing in delicacy of texture and mellow harmony of coloring, is a triumph of the combined arts of designing and weaving—the fabric de luxe for distinctive costumes and waists.

Made in a wealth of designs and colors and sold by the Class Stores of America.

A unique Butterfly Portfolio showing samples in over forty fashionable shades will be mailed on request.

Evening Gown of foulard pattern, presenting an effective mode in Migel-Quality Madame Butterfly Marquisette.

Traveling Coat-Dress developed in Migel Quality Tussorah Shantung

MIGEL-QUALITY Silks Also Include MOTORA PONGEE, TUSSORAH SHANTUNG, SATIN TETRAZZINI *and* TOURIST SILKS

M. C. MIGEL & COMPANY

Migel-Quality Sponsors

465-467 BROOME STREET
NEW YORK CITY

A Forecast of Spring Fashions

If you were in Paris to-day, and if you had closely examined every new model displayed by the foremost Parisian modistes, perhaps you would not need the next issue of VOGUE.

But you are not in Paris! And therefore you will surely be interested in VOGUE'S forthcoming

Forecast of Spring Fashions Number

Our foreign correspondents have been busy for weeks collecting the fashion news for this number — haunting the show-rooms of the great designers and making notes and sketches in every place where the fashionable world of Paris is on review.

At the last possible moment, this immense store of invaluable news will be rushed aboard the Mauretania, and hurried to our presses in New York. It is by gathering fashion news in this manner that VOGUE maintains its reputation as the **only** magazine that anticipates, instead of following, the fashions.

The next issue will also contain a special article on the gowns and hats now being worn on the Riviera. These gowns are the forerunners of the styles that will be adopted further north, as the winter moderates.

There will also be several pages of hats, specially posed and photographed for VOGUE, in Paris. Our famous department, "Smart Fashions for Limited Incomes," will show several exceedingly smart tailor gowns that can be worked out at little cost.

The next issue of VOGUE will also contain an illustrated account of the society Tableaux, given recently by Mrs. Clarence Mackay, in aid of the Equal Franchise Society. There will also be an illustrated article on the pets of society women, with a number of photographs taken at the recent Pomeranian Show.

Dated February 15th — Price 25 cents

Another Vogue Forecast Comes True

We promised not long ago to tell you occasionally a little anecdote of VOGUE'S success in forecasting the modes. On November 15th last, VOGUE illustrated three novelties that have since become extremely fashionable—the Japanese sash, the double-pointed train, and the revival of the fichu.

All these things are widely popular to-day, and have been duly chronicled in the other magazines. But it was left to VOGUE — as usual — to mention them first, weeks ahead of any other periodical.

Forthcoming Issues

After the Forecast of Spring Fashions Number, the next three issues of VOGUE will be as follows:

Pattern Catalogue Number—March 1st
Spring Dress Materials Number—March 15th
Spring Millinery Number—April 1st

These issues form a complete book of reference to the smartest styles that will be worn this Spring. If you are **not a** subscriber, it would be wise to subscribe immediately, and make sure of receiving all these issues. Send your cheque or money order for $4 direct to VOGUE, or tell your newsdealer to enter your subscription for a year. Our address:

VOGUE

443 Fourth Avenue, New York

"As Others See Us"

WE INVITE letters on any subject connected with the editorial management of VOGUE. If you wish to criticize any feature of the magazine, please write to us freely and tell us exactly what is in your mind. The following letters include a variety of interesting opinions about VOGUE. What do *you* think of us?

"Best of Its Kind"

"I want to congratulate you on the excellence of the new VOGUE—the photographs especially. The magazine is certainly the best of its kind published in America—there is no doubt of that!" Mrs. — —, Philadelphia, Pa.

"Has Depreciated Greatly"

"I am sorry to say that I think VOGUE has depreciated greatly and does not hold the old-time clientele." Mrs. — —, Waco, Tex.

"Tremendous Improvements"

"It gives me pleasure to tell you I consider VOGUE invaluable. It has been making tremendous improvements in the past year or so, and we have no longer the same need of the French magazines." Mrs. — —, New York.

Reliability

"I think you maintain a magazine that is exactly what it claims to be—something not often found nowadays." Miss — —, Weymouth, Mass.

Styles Too Extreme

"Your magazine represents the extreme of style, which I never care for. The ultra-fashionable, possibly, are pleased with VOGUE." Mrs. — —, Grand Rapids, Mich.

Individuality

"If I should never see another city, but had VOGUE with me every week, I'd feel I was within the closest range of the highest degree of civilization. One who desires to be stylishly gowned—not to speak of attaining any degree of individuality—is simply groping in the dark without VOGUE." Miss — —, West Pompano, Fla.

No Interest in Social News

"Your magazine is a little too expensive for what I get out of it. I take no interest whatever in its social news, and find that with few exceptions your fashions are a little too extreme for my requirements." Mrs. — —, New York.

Enjoys the Social News

"I consider VOGUE the best magazine published, and as my daughter is to be one of this season's débutantes, I shall read all your society items with a personal interest." Mrs. — —, New York City.

"Above All Others"

"I think you are publishing the most attractive and helpful woman's magazine in the country, and I prefer it above all others." Mrs. — —, Chicago, Ill.

An Appreciation

"May I take this opportunity of expressing my appreciation of VOGUE as one of a few magazines doing all it professes to do?" Miss — —, Minneapolis, Minn.

"Few Designs Suitable"

"I am chiefly interested in VOGUE as a fashion magazine. Lately there have been so few designs suitable, and the best ones are published too late in season." Miss — —, Clarksburg, W. Va.

A Word for the Patterns

"I like to get hold of one of your patterns—because I do not meet a hundred just like it the first time I wear a waist." Miss — —, Weehawken, N. J.

"Most Practical Magazine"

"I think VOGUE the finest, most practical magazine published. VOGUE enables a gentlewoman to dress on a moderate income in as good taste as the woman of great means. The talks on smart fashions for limited incomes are wonderfully helpful.

"Let me add that owing to VOGUE I am better dressed than many of my wealthier friends, who depend on the taste of some modiste who does not study the individual styles. I do not forget that it must be clever, practical people who edit such a helpful magazine." Miss — —, Muscatine, Ia.

"S *and* X"

THE NATIONAL WOMAN'S EXCHANGE

RATES.—For the first 25 words or less, $1.00. Additional words five cents each. Price when given (as $4.50) counts as one word; in giving dress measurements, etc., six figures count as one word. *The correct remittance should accompany every order,* but we are always ready to advise you about the best form for your advertisement, and to receive letters of inquiry from readers considering advertising in the "S & X."

REPLIES to these advertisements should be placed in a stamped envelope, with the number of the advertisement and rate written in the corner (for example, No. 57-B, February 1st, 1911). Then enclose this envelope in an outer envelope addressed to us as follows:—Manager Sale and Exchange, Vogue, 443 Fourth Avenue, New York.

Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable.

DEPOSIT SYSTEM.—In order to facilitate the inspection of articles advertised, Vogue will receive on deposit the purchase money for articles valued at $5.00 and upwards. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor. Full particulars of the deposit system, and of our other rules, will be sent on request.

Wearing Apparel

HANDSOME aeroplane blue velvet dress and coat. Imported hat to match. Cost $150; sell $75. Handsome lace coat, also several silk dresses, $40. Bust 36. Handsome black velvet hat. No. 174-A.

EMPIRE Evening Wrap, brown velvet Drecoll model. Has nine yards mink trimming. Cost $200; sell $35. Excellent condition, very handsome; size 36. No. 171-A.

LIGHT blue brocade long evening gown, made by Worth, sizes 34-36. Sell $20. Handsome tan cloth Paris short evening coat. Perfectly fresh. Sell $20. No. 168-A.

SET of hand embroidered underwear made for bride—never worn. Also embroidered shirtwaists, linen bedspread and luncheon set. Can be seen in New York. Prices reasonable. No. 160-A.

BEAUTIFUL white lace coat made in Paris, very new, size 38. Cost $60; sell $30. No. 166-A.

PRETTY Evening Gown, pink chiffon and lace over taffeta. $10. Size 36. Also elaborate rose cloth costume, 3 pieces, good style. Cost $150; sell $30. Size 36. No. 172-A.

PAQUIN Afternoon Gown, two shades of soft blue satin and velvet. Has never been worn. Size 36 or 38. Cost $250; will accept $75. Also black velvet hat by Reboux, price $15. No. 155-A.

VERY handsome lingerie gown all made by hand. From Paris. Short princess style. Size 36. Cost $80; sell $40. No. 167-A.

BLUE and white brocade evening gown with very handsome trimming Princess gown, size 38. Cost $100; sell for $50. No. 164-A.

HANDSOME pale pink coral dog collar, pearl bars, value $100. Price $65. No. 170-A.

GOING into mourning, will sell evening gown. Emerald green meteor, veiled in black marquisette and gold lace. Never worn. Size 38. Price $82. No. 157-A.

LONG, dark blue broadcloth coat, lined throughout with mink, fine mink shawl, collar and cuffs. Practically new. Cost $185. Sell $50. No. 158-A.

BEAUTIFUL long chinchilla coat in perfect condition, made from the finest selected skins in the latest model; worn only two times. Cost $2,500; owner will sell for less than half. No. 169-A.

EVENING GOWNS. Yellow satin with gold trimmings, princess style. Size 38. Cost $75; sell $25. Pink and black, splendid style. Size 36. Cost $100; sell $50. No. 165-A.

$10,000 Russian sable coat, 85 skins, 48 inches long, up-to-date model. No reasonable offer refused. Must be sold to settle estate. No. 159-A.

LIGHT green satin striped crepe-de-chine evening gown. Bust 36. $25. Gray satin striped marquisette coral and silver trimming, bust 36, $30. Flowered dancing frock, cerise trimming, bust 36, $30. White Marquisette afternoon gown, Irish lace trimming, bust 36. $30. All in perfect condition. No. 163-A.

GAGE Tailored Hat, cost $15 this season. Black. Price $5. White tailored linen skirt, cost $18; sell $6. Waist 28. White waist, hand embroidered in black, cost $30; sell $8. Bust. $40. No. 161-A.

Wearing Apparel—Cont.

BROWN velvet long coat, size 38; embroidered and braided in brown; cost $100, sell $25; large brown plush hat with shaded willow plume; cost $45, sell $15. No. 156-A.

NEW Riding Habit, worn twice, made by one of the best tailors. Bust 36. Also boots, size 4. No. 146-A.

HANDSOME genuine seal scarf, two yards long, with muff. Both bordered with Black Fox. Worn once; price $85. Extra seal for hat, $15. A bargain. No. 143-A.

AMERICAN Beauty broadcloth suit, short coat, trimmed in black and gold braid. Plain narrow skirt. Gave $165; sell $85. Chiffon waist to match, $10. Size 34. No. 133-A.

Wearing Apparel—Cont.

GREEN satin gown, bust 34, trimmed with gold lace and chiffon, $15. Wistaria satin evening gown, trimmed in net and embroidered marquisette, $30. No. 140-A.

ROSE Crepe-de-chine afternoon gown, trimmed in braiding and fringe, $40. Brown broadcloth, with apron effect of crepe meteor, trimmed with bronze braid, $40. Size 34. No. 134-A.

A LADY just arrived from Paris, and who has gone into mourning, wishes to dispose at once of several very handsome Paris gowns. Prices extremely moderate. Private sale only. Apply as soon as possible at No. 6 East 43rd St., New York. No. 153-A.

Furniture, Etc.

A FEW old Southern pieces; quaint French rosewood bed, $30; old mahogany bureau, $10; old English breakfast table and others. No. 162-A.

SHEFFIELD plate candelabras. Very handsome pair, recently replated by Tiffany. Will sell for only $75. No. 148-A.

SUPERB polar bear rug, $150. Also antique bureau, built in 1820 of Honduras mahogany. Price $125. No. 135-A.

VERY handsome old English silver tea service, three pieces, in perfect condition. Date 1863. Weighs over sixty ounces. Price $200. No. 127-A.

TWO double brass bedsteads, perfect condition, one of them Whitcomb Metallic Company's make. Cost $118 and $100 respectively. Will sell for $40 and $30. No. 139-A.

WANTED handsome old fashioned, black walnut extension table, not less than four feet wide, and with leaves to make it at least eleven feet long. No. 19-B.

SIDEBOARD or sewing table. A handsome Colonial mahogany piece, 48 inches long, in good condition. Price $50 to immediate purchaser. No. 149-A.

SUPERB antique sofa. Has mahogany frame, very delicate, with bronze mounts. The arms are finished with gilt swan heads. Covered in green damask. Price $100. No. 151-A.

LOUIS XVI drawing-room set. One sofa and two armchairs, gilt, carved and covered in rich brocade. Very beautiful. Price $150 complete. No. 150-A.

A Letter Just Received

NEW YORK, January 15th, 1911.

MANAGER "S. & X." DEPARTMENT,
Vogue, New York City.

Dear Sir:—

Your "S. & X." is a wonderful institution! The month it was founded I made my first trial of it—and I have been advertising very often and very successfully ever since.

This very morning I sold an evening gown (103-A) to a woman in Newport, R. I., who wrote me such a nice letter about it. It is a great satisfaction to deal with such pleasant and discriminating people as I have found through the "S. & X."

If there is a more truly helpful department in any magazine I have never heard of it. In fact, I believe I am right in saying that the "S. & X." is the only department of its kind published in America.

I enclose another advertisement and I know it will be equally successful. With many thanks for your assistance in behalf of all the sales I have made through the "S. & X.," I remain,

Sincerely,

(Miss) T..... C.....

For all information address

Manager "S & X", Vogue, 443 Fourth Ave., N. Y.

HANDSOME three-quarter embroidered broadcloth coat, with crepe collar and buttons. Worn only few times. Cost $75; sell $35. Bust 38. No. 128-A.

VERY handsome peach blow satin Evening Dress, with overdress of white embroidered and braided chiffon. Size 34. Price $38. Cerise broadcloth gown, trimmed with Irish lace, black satin and braided, $25. No. 142-A.

LIGHT blue satin gown, trimmed with lace and blue broadcloth. Hand embroidered. Price $18. Also evening gown in white satin, trimmed in silver embroidery. Very handsome. $38. Bust 34. No. 141-A.

GENTLEMAN'S mink lined coat, in fine condition. Value $800; will accept $350. Also mink carriage robe; fine condition. Worth $900; price $450. No. 137-A.

LACE Dress, white, with high and low waists. Lace imported from Paris. Made by excellent dressmaker. Worn three times. Size 36. Cost $250; sell $100. No. 175-A.

EVENING gown—Cafe au lait satin, with tunic and bodice of old blue embroidered net. Very stunning. Size 34. Price $40. No. 130-A.

BLACK broadcloth princess gown and coat, hand braided. Bust 40. Cost $150; will sell for $50. Very smart. No. 147-A.

LEOPARD Scarf and Pillow Muff. Worn one season, but in perfect condition. Cost $60; will take $40. No. 144-A.

PRETTY light blue messaline evening dress, size 26-38, cost $35; sell $15. Worn but once. Or would exchange for pretty evening coat, size 40. No. 152-A.

FOR SALE—Genuine Kashmir shawl, 7 feet 8 inches square, very fine texture, intricate design, alike on both sides, in perfect condition. Originally cost more than $1,000; present price $300. May be seen at 36 West 61st St., New York, any forenoon between 9 and 12. No. 154-A.

WILL SELL for $75 brocade silk gown, gray. Made in Paris, worn but twice. Cost $150. Three metres new silk accompanying. No. 145-A.

PARIS evening gown by exclusive maker. Made of delicate mauve Liberty satin, one piece effect with beautifully draped skirt. Hand embroidered, trimmed with silver. Absolutely new. Size 38. Will fit a tall woman. Sketch and further description sent on request. No. 173-A.

Professional Services, etc.

EUROPEAN tour; planned and guided by lady of social standing, experienced traveler, thorough knowledge of art. Desires young ladies to join her tour through Europe, summer 1911. Number limited. No. 30-C.

A CULTURED family will receive into their country home in Newport, Rhode Island, three or four children. Good discipline, outdoor sports, excellent private schools or tutors, fine climate. Highest references. No. 17-C.

YOUNG woman wishes place as ladies' maid. Clever with needle, willing and could act as Social Secretary. Suitable reference. No. 32-C.

YOUNG LADY of high social standing desires position as companion or secretary in family of wealth and refinement. Speaks fluent French, would travel. Highest references. No. 29-C.

CULTURED lady, silver hair, fine appearance, highly connected, wishes to act as chaperon for young girls or companion to lady. Would travel. Highest references. No. 31-C.

Miscellaneous

TWENTY yards lavendar embroidered jusi with flounce. 20 inches wide. Also 20 yards white jusi, peacock blue stripe. Sent prepaid on receipt of price, $20 each. No. 136 A.

VIOLIN, complete with two bows and case. In splendid condition; very rich tone; excellent instrument for good amateur. Send for full particulars and make your own offer. No. 138-A.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers.

RATES

One year, (payable in advance)..... $40.00
One year, (payable monthly, subject to 5% cash discount). $50.00
Single insertions, (subject to 5% cash discount).....$2.50

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THIS PAGE serves as a Shopping Guide to the most discriminating women of America. Your advertisement would receive their hearty support.

(*Continued on page* 11.)

CLB224569

SHOPPERS' AND BUYERS' GUIDE

(Continued from page 10.)

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on this page and on every other page. Please report any cause for dissatisfaction promptly to VOGUE

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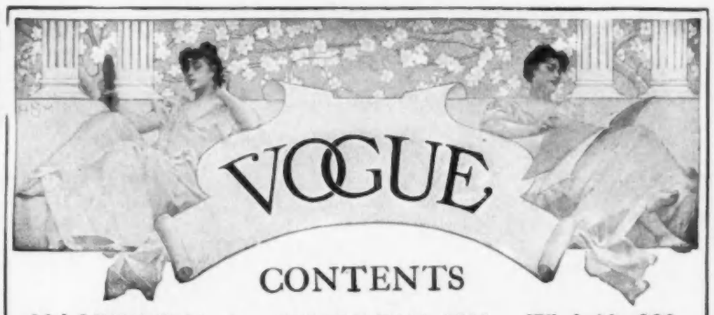

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BEADS Spangles, Jewels, Chenilles, Gold Threads, Tapestry Silks, Embroidery Materials. Everything in this line that can't be had elsewhere. Peter Bender, imp., 111 E. 9th St., N.Y.

Send One Dollar for Thirty
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MISS CARYL BENSEL, OWNER.
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on this page have been appearing in VOGUE for years without a break. We will send you the particulars on request.

THIS PAGE serves as a Shopping Guide to the most discriminating women of America. Your advertisement would receive their hearty support.

Toilet Preparations

WOMEN WHO APPRECIATE
toilet articles of merit and rare sachets buy from Mr. Copeland, Cambridge Bldg., Fifth Ave. and W 33d St., N. Y. Send ten cents for samples.

MYSTIC CREAM, the ideal "non-greasy" Toilet Cream. Marvelous for Chapped Hands. 25c at all leading stores. Write for sample. Ogden & Shimer. Middletown, N. Y.

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No toilet table complete without it. Sold at department and drug stores. Send 10 cents for sample. Perspirodor Co., 247 W. 45th St., N. Y.

Natural Flower Perfumery Co.,
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The finest face cream made. Price 50c. a jar. At leading N. Y. department stores, or direct from Derma Co., Inc., 405 Broadway, N. Y.

Liquiderma—"The Perfect Rouge"
Applied in liquid form—detection is impossible. Price 50c. a bottle in plain package, from Derma Co., Inc., 405 Broadway, N. Y.

AN ADVERTISEMENT on this page commands the attention of every reader of VOGUE. Write or call for full particulars. We solicit correspondence.

MADEMOISELLE CÉCILE SOREL

This fascinating and well known actress of the Comédie Française has recently given a most distinguished interpretation of the part of Clorinde in "l'Aventurière." She comes to play at the New Theatre in the Spring

VOGUE

AN ACTRESS *of the* HOUSE *of* MOLIÈRE

Mademoiselle Cécile Sorel, Who Is All the Vogue in Paris in the Matter of Dress and Adornment, Will Come to America in the Springtime

MARGARET ALICE FRIEND

THE début of Mademoiselle Cécile Sorel as Clorinde in *l'Aventurière*, the famous play of Emile Augier, has been the greatest event of the theatrical season. This rôle in a play, written and produced at the *Comedie-Française* over sixty years ago, has been played since by nine women *Sociétaires* at this famous house. Mademoiselle Sorel, while reaping new honors from the field of the critics, has made an uneffaceable impression on her public by the beauty, the grace, and the subtlety of her interpretation of the character of a beautiful woman of a special temperament, epoch and country—a courtesan of the Italian Moyenage, when manners and speech were franker than ours of today.

Francois Flameng's portrait of Sorel

FINELY INTERPRETED

The incarnation of the woman the author pictured, she is the true courtesan, heartless, audacious, splendid! The beauty of her face, figure and carriage; her starry eyes—sweet, languorous—her smile that hints at mysteries; the play of her slender, jeweled hands are all enhanced by the sumptuous costume she wears—a costume of the Italian Renaissance. Of soft, thick, gold-colored satin the ample skirt, draped in paniers over the hips, is elaborately embroidered in seed pearls and shining white tubes; the pointed bodice is sown thick with them, and above its edge rises a transparent chemisette of dull, old Italian blue tulle embroidered in silver into a lovely mistiness of color. Pearl ornaments catch together the loose open sleeves of it over the beautiful bare arms. In front the splendidly trailing skirt falls apart revealing a bit of a petticoat that matches the chemisette, and the pretty pointed shoes are of blue velvet, silver embroidered.

In her highly intellectual interpretation of Clorinde, Mademoiselle Sorel presents a woman of an infinitely complex, but always interesting diversity of character, from the first daring coquetry of the courtesan, triumphant in the power of her insolent beauty, to the "Magdalen repentant" when, purified by her love for Fabrice, with an awakened soul she cries *"Ah, depuis un instant, j'ai l'horreur de moi même!"* Then, as she stands with her long white hands clasped on her breast, her soft eyes lifted imploringly to heaven, her face is divine in its sweet sadness. She is a new Clorinde. It is a beautiful, an unforgetable picture that each time it is seen produces a shower of tumultuous applause. A writer in the Figaro compares her face then to that of Titian's Magdalen in the Pitti gallery in Florence. The photograph of Clorinde shows Mademoiselle Sorel in this pose.

NOTABLE INTERVIEW

To leave the actress for the woman no less charming. Indeed, she is more charming, because of the reality of her beauty, the simplicity and the sweetness of her natural manner. Mademoiselle Sorel is unaffectedly pleased with the praise bestowed upon her work in this new part by her fellow actors and old friends. A famous old *Sociétaire* of the *Comédie-Française*, Monsieur Fréderic Febvre, whom I met in her charming boudoir at the theatre one day, had hastened to her after the performance eager to tell her of the pleasure she had given him. Five Clorindes he had seen on that stage, he told her, but hers surpassed them all. As this fine old actor—an old friend—came into her beautiful room she gently pressed him into an easy chair, then, stooping her tall stately figure over him, she lightly dropped a kiss on each cheek.

The attractive French actress in one of her charming afternoon frocks

My interview with her that day resolved itself, on my part, into a delighted, silent listening to the interesting talk of these two on the different parts of the play, and of former actors in it, and after Monsieur Febvre had bade her *au revoir*, with his courtly bow and a kiss on her hand, others came with congratulations. Before making my *adieu* also I asked her which of all her rôles she loved best. Laughingly she answered "This one, Madame, because it is the latest. Always the latest is the best." And to my question if the rumor of her intended visit to America is true she told me the matter is quite settled. During March and April, next, she will play her classic *répertoire* in the New Theatre in New York. She expressed a genuine interest and admiration for America, and the Americans she has met, and declared she is looking forward with keenest anticipations of pleasure to her visit to New York.

THE DAINTY BOUDOIR

Her little boudoir at the theatre (the beauty of which is barely hinted at in the photograph) is a miniature copy of a room in *le petit Trianon* at Versailles. Its mirrored walls and doors reflect again and again the countless priceless objects their owner loves to have scattered about her. Even the cup and saucer filled with hot milk, her maid brought her to drink, was an exquisite thing of rare Sevres, and her toilette table of beautiful gilded wood was covered with precious things. One of her marked characteristics is her daintiness and her sense of order, noted in the arrangement of her rooms and in the wearing of her clothes. When ordering these she does not confine herself to one house. Her fancy is better suited by procuring one thing here, another there, and always she suggests changes in the loop of a ribbon, or a fold, the form of a cuff, a collar, or rever, till her own exquisite taste, her personality, not that of the maker, pervades the finished gown or wrap. Her hats, her gowns, her furs, her laces and jewels, are the admiration of all the feminine world of Paris.

The day Mademoiselle Sorel took part in a *Conference* at the *Femina Theatre* a silence fell over the whole house, packed with women, the moment she appeared. So intent were all in noting the details of her exquisite afternoon reception gown they forgot to greet her. She told me afterwards it was a horrid experience. She felt the house was bored. My assurance that the house was simply absorbed in her gown, gave her little satisfaction. The photographs show two views of this gown all of blue and silver hung over apricot satin, with a little cape of gold lace, its pointed collar gold-fringed.

MLLE. SOREL'S EARLY CAREER

The opening words of this article, "the début of Mademoiselle Cécile Sorel," may carry a wrong impression to English readers, who look upon a "début" of any sort as being the initial performance of youth alone. Whereas, in France, where even the populace acknowledges that "Art is long," and where the title "élève" is borne proudly into middle age by those practicing the liberal professions, an actress or actor at the National theatres considers as a début each initial performance of a classic or repertoire rôle. It has been twenty years since Cécile Sorel appeared as one of the court ladies, with hardly a line, in Réjane's production of "Madame Sans Gêne." Like all youthful French actresses, she had had, of course, a thorough technical training in all the histrionic arts and graces. But quite as important for her career as this, was the superb beauty with which she was endowed, not mere facial prettiness, but with the noble torse, the splendid proportions, the commanding and insolent carriage of "la grande coquette," which rôle later, at the Comédie Française, she was destined to fulfill in pre-eminent fashion. At a famous annual artists' ball, during the spring after the production of "Sans Gêne," among many others of the theatrical world, Cécile Sorel, in her First Empire court costume worn in that play, made a sensation by her dignified and youthful beauty. Artists raved about her before the "boulevard"—meaning "tout Paris"—took her up. And Mademoiselle Sorel's own ambition and attainments were not long in pointing out to her the sure road to that aristocracy of the French stage, which is the Comédie Française. More emotional, more temperamental women have sought and attained this goal, have balked at its traditional conventions, beautiful and artistic as they are in themselves, and departed for the more modern boulevard theatres, Bernhardt among them, and Brandes and Suzanne Desprez, and many others. But Sorel seemed to belong to the Ancien Régime. Her very profile, with its sloping high forehead and long nose and cheek bones, is Bourbonesque. The French official world, undemocratic in its protocol, desperately loving its House of Molière and all its royalistic traditions, and looking upon its Green Room as an antechamber of the Élysée Palace, was not long in placing Mlle. Sorel in her own seventeenth century atmosphere, at the First Government Theatre. Who that has seen her in Molière's comedies, as the brilliant and contemptuous Céliméne in the "Misanthrope," for instance, but is grateful to France that it still produces such actresses and citizens that can support a National Theatre such as La Comédie Française. And thus it came about that from the Quat'-z-arts Ball, with a retinue of Bohemian worshippers of beauty in the costume of a parvenue court, we find La Dame de Beauté living in a mock, but no less sumptuous, and certainly no more artificial Versailles, surrounded in the name of Art by ministers and deputies, and, by a few chosen intimates, wittily nicknamed "Agnes."

THE COMÉDIE FRANÇAIS GREEN ROOM

The green room of the Comédie Française is hardly a green room, but an institution. It is not only an unofficial reception room for the Élysée and Bourbon Palaces, but for all habitual subscribers, who come to have the entrée past the red plush cord held by two bewigged and white stockinged flunkies that guard mysteriously a door leading from the auditorium. The actors' and actresses' "loges" are not dressing rooms, simply, but suites, crowded with personal bric-a-brac. There is no Presidential reception ball or dinner to royalty or distinguished civilian but some members of the National Theatre grace the

"Ah! depuis un instant j'ai l'horreur de moi-même"—Clorinde in "L'Adventurière"

occasion with their talents. Each year the birthday of Molière is celebrated in verse and monologue by the most famous and best beloved actors of this famous and well-loved theatre, and one of the company's number, and not the least, places a wreath of laurel on the bust of the father of the French stage.

So that, when Mlle. Cécile Sorel comes to New York, though no doubt she will bring in her répertoire some of the modern French plays which she enacts so splendidly, and which have crept into the House of Molière to the scandal of many, she will in truth stand, as has no other visiting Parisienne, for French classical acting in the traditional manner of "la grande coquette."

ART OBJECTS SUFFICIENT FOR MUSEUM

To attempt a description of the rooms that compose her large apartment on the Avenue Champs Élysée, and the beautiful objects that fill them, would be a task as hopeless as the description of a museum. The large salon, and a small adjoining one, are filled with rare old pieces of furniture. Gilded chairs and sofas, covered with old rose damask, and of French walnut, traced with gold, upholstered with dim-toned, old brocades. In both rooms flowers are grouped everywhere—roses, violets and valley lilies. At one end of the grand salon hangs a large piece of fine old tapestry; on either side of it a wide opening leads into the smaller room where stands a grand piano of the eighteenth century inlaid with rare woods. Above this hangs a second piece of tapestry and on the wall between the doors hangs her large portrait painted a few years ago by François Flameng.

Her *chaise longue* is here with its silken cushions, covered with real lace. To return to the grand salon, there are vitrines filled with old fans, priceless porcelain and old jewelry. Church candlesticks of the seventeenth century stand on a commode of the eighteenth century, and portraits painted by Nattier and by Boucher, of eighteenth century women, hang on the walls. There are rare books in bindings of old leather—editions of French classics in old French. On a fine antique reading desk with the veritable aroma of an ancient monastery, stands open a fine copy of Racine, printed in big black letters. And on a big, brass-bound writing table stands an old casket of Venetian leather traced with gold, and with antique gold key and hasps—it is filled with extremely modern writing paper—and a stamp box, cut from a solid block of luminous agate, is gold bound and gold clasped. A small, full face portrait of Mademoiselle Sorel as "Céliméne" in Molières "Misanthrope," all in sweet rose tones of color, hangs on the wall by the fireplace. Better than any other I have seen, this portrait counterfeits the living Cécile Sorel; in it one finds the sweet languor of her soft eyes, and the infantile character of her own smile.

THE PHOTOGRAPHS

The photographs of her private rooms, and of the Flameng portrait, were taken expressly for Vogue to accompany this article. The morning I went there, with my photographer, to decide on the corners for reproduction, Mademoiselle Sorel happened to have just returned from a walk; still in her street costume, I found her standing before the fire in her salon.

AN AMIABLE AIDE—A ROSE ROOM

Entering at once into the spirit of the work, she began by offering suggestions, and directing her maid to change the position of certain articles; then, becoming more interested, she, herself, moved chairs and flower stands, to gain a better effect of light and shade, and finally finished by taking a position against the chimney that would include her in the picture. She looked adorably slender and young as she moved about the room in her

(Continued on page 78.)

A view of the boudoir mantel, book case and antique couch

The toilet table with its fittings of cut glass stoppered in gold

In the grand salon. Mlle Sorel, in street costume, is standing at the mantel. The mirrored door leads into the hall

This view shows the actress's dressing room at the Comédie Française

THE CHARMING FRENCH SOCIÉTAIRE LIVES AMID THE EXQUISITE SURROUNDINGS THAT MATCH HER ART AND HER PERSONALITY

Another glimpse of the theatre boudoir—copied from le petit Trianon at Versailles

THREE ADVANCE MODELS SHOWING THE NEW LINES IN STREET SUITS OF LINEN, PONGEE AND RAJAH

For "Fashion Descriptions" and prices of patterns see page 82

SOCIETY *in* FANCY DRESS

SOME OF THE GUESTS AT MRS. HERMANN OELRICHS' DINNER GIVEN ON THE EVENING OF JANUARY SIXTH. MRS. OELRICHS' GUESTS, TOGETHER WITH THOSE OF OTHER HOSTS AND HOSTESSES, DANCED AFTERWARD AT THE CHARITY BALL HELD THAT EVENING AT SHERRY'S

Mrs. Cooper Hewitt, in a Fifteenth Century robe of blue embroidered in blue and silver. The Hennin was of blue and gold with a veil of gold tissue and ornaments and necklace of gold and pearls

Mrs. Harry Lehr, in the dress of a Turkish lady, wore a red satin cap and a white veil over her face. Her coat was of blue brocade and she wore a striped skirt over the loose red satin trousers

Miss Elsie De Wolf, in a fancy French costume of light blue taffeta trimmed with garlands of flowers. A wreath of roses on her powdered hair

Photograph copyright 1913 by Marceau
Any infringement of the copyright will be prosecuted

Mrs. J. Borden Harriman as Gismonda, in a gown of gold and brown brocade, with a mantle of brown and white brocade. In her hair a wreath of orchids

Mrs. Hermann Oelrichs as Amneris, in a magnificent costume of blue and gold embroidered with pearls

Miss Ione Page wore a pretty evening frock draped with a scarf. Her veil was of white spangled chiffon falling from a bandeau of pearls

Photographs, copyright, 1911, by Marceau

Miss Lota Robinson, in a white and gold fancy costume, with plumed head dress

Mrs. Jules Vatable as Thais, in mauve chiffon over blue trimmed with silver

Mrs. Joseph Stickney in a cloth of gold gown. Spangled veil held with crystals

Photographs, copyright, 1911, by Marceau

Miss Lisa Suydam and Mr. Eugene Gallatin. Miss Suydam wore a quaint frock of brocade

The Misses Josephine and Lesley F. Pearson in fancy French costumes with powdered hair. At the left Mr. Neilson, at the right Mr. Vincent Astor

Mrs. William Jay as Brunhilde

Mrs. Harry McVickar as a shepherdess

Miss Forsyth Wickes in Chinese costume

Photographs, copyright, 1911, by Marceau

Mrs. Condé Nast, as La Tosca, wore a gown of white satin, embroidered in gold and carried a staff decorated with gardenias. Her belt and tiara were of cameos

Miss Maria de Barril, in a black and white gown, embroidered in jet and trimmed with black fur. She wore a large black bird with jewelled eyes for a head dress

Mrs. J. B. Haggin, in a French costume of Nattier blue taffeta, garlanded with pink roses. Her rope of pearls was festooned on the bodice

Photographs copyright, 1911, by Marceau

Miss Hilda Holmes, in the costume of Spanish dancer, wore an effectively draped crepe shawl over a dress of silk

Miss Anne Morgan, as Queen Elizabeth, in a Burgundy velvet gown opening over an underskirt of gold brocade

Mrs. Edward R. Thomas, as a gardenia, wore a white gown trimmed lavishly with natural gardenias

Photographs, copyright, 1911, by Marceau

Mrs. Philip Livermore wore a beautiful gown of brocade with an elaborately embroidered chasuble. Her effective head dress was of filigree gold and jewels

Mrs. Herbert M. Harriman, in a gown of the Incroyable, of white tulle edged with a ruche of tulle. The coat is of black and white striped silk. On her powdered hair Mrs. Harriman wore a black velvet hat

Mrs. Paul Morton, in Turkish costume. The trousers were of orange satin with an overdress of gold. The coat was of gold brocade, the veil of white and gold

Photographs, copyright, 1911, by Marceau

The guests at the dinner given by Mr. Jules Glaenzer at Sherry's on January 6th in honor of Miss Lilla Gilbert

The oblong table was arranged around a Japanese garden set with dwarf trees, miniature lakes and islands

The table set for the dinner which Miss Dorothy Whitney gave before the ball

Photographs by Brown Brothers

A view of the small ballroom at Sherry's set with round tables for the dinner of two hundred covers given by Mrs. Hermann Oelrichs

In the foreground, beginning at the left are: Mr. Russell Grace, Miss Alice Anderton, Mr. Le Roy Miller, Miss Viola Townsend, Miss Lilla Gilbert, Mr. John Darragh, Mr. Jules Glaenzer, Miss Adelaide Prendergast, Mr. W. Watson, Mr. A. Jones, Miss Suzanne Carroll, Miss Louise Cromwell, Mr. Phillip Mills, Mr. L. Atterbury, Miss Margaret French, Miss Madeline Force, Mr. F. Inman and Miss La Montagne

Mrs. H. Bramhall Gilbert's table, with Mr. John Minturn and Miss Gertrude Andrea at her right, and Mr. Russell Grace and Miss Jeannette McAlpin at her left

Photographs by Brown Brothers

The hostess, Mrs. Preston Pope Satterwhite, with Mr. Dieter and Miss Anna Short at her right, and Mr. Clarence Follis and Mr. Addison Mizner at her left

THE YOUNGER SET AT ONE OF THE SEASON'S DANCES GIVEN BY MRS. PRESTON SATTERWHITE AT MARTIN HALL, GREAT NECK, L. I., FOR HER DEBUTANTE NIECE, MISS LILLA GILBERT

Photographs by Lallie Charles

Mrs. Maldwin Drummond, who was the widow of Marshall Field, Jr., is an intimate of the Queen

Lady Lowther (Miss Blight, of Philadelphia) makes a charming hostess at the British Embassy in Constantinople

The Viscountess Maidstone is Mr. J. Armstrong Drexel's cousin

THREE SMART AMERICAN HOSTESSES POPULAR IN FOREIGN SOCIETY. LADY MAIDSTONE'S MOTHER, MRS. ANTHONY J. DREXEL, ENTERTAINS EXTENSIVELY

PREVENTABLE SUFFERING

TO the sympathetic observer of humanity in the bulk, there is no more pathetic fact than the myriad methods the human race has invented, as it were, to fortify itself against aloneness. It pleases those superior persons who occupy editorial chairs to sneer at the gregariousness which impels the multitude to swarm to resorts, as they are called; that makes for the hideous congestion of the cities and which incites men, children and youths of all classes, to flee the family hearthstone, the homekeeper being prevented from doing likewise only by the imperative needs of the young brood and by domestic tasks. Even in the case of the wife and mother, so soon as the family circumstances release her from the actual performance of domestic service, she also joins what has been ungraciously called the "mob movement" and, what with clubs and other social diversions, she manages most successfully to minimize the time she spends alone.

In the opinion of the very large majority, nothing is more to be dreaded than meals eaten alone, or days or evenings spent in one's own society. Indubitably the usual run of marriages are entered into, although often unconsciously, because of this intense desire for companionship, and when as frequently happens, the devoted Prince Charming of courtship days stands revealed as a commonplace man of restricted sympathy and no imagination, the more dependent member of the firm—the wife—turns with eagerness to the children for that heart companionship denied her in her husband. And the saddest tragedies of human experiences are those that befall these women who so crave companionship, for the descendant while still a youth develops its own associations, its own interests and, devoted though he may be to his mother, in the nature of things he must grow away from her and live his life apart in spirit as well as materially. A comparative few, those having intellectual interests or those personally concerned in serving their fellows, and a few other types of men and women—escape this truly terrible race hunger, but for the majority, be they prince or pauper, it is their fate to go through life longing for a companionship which is never wholly satisfied.

The remedy? Train the human being to fit his environment in this particular. It is his destiny not only to be born alone and to die alone, but the conditions of life here make it inevitable that he shall actually be alone as to most of his experiences all of his life. This fact, however, is not impressed upon him by the members of his family, or the officials who have charge of his training, or by the leaders of thought in his generation. On the contrary, it is constantly suggested to him in one way and another, that satisfying companionship can be realized by him through romantic affection, marriage, or parentage, no warning whatever being given that under the most favorable conditions even these blessed experiences leave the individual man and woman largely alone. And when the relations are unsympathetic and the two who have sworn to love one another, "turn to ice sitting at the same table" the loneliness is despairing in its intensity.

Prevention is in these latter days appreciated to be the supremely intelligent course as regards illness, crime and poverty, and it would seem to be the part of wisdom to extend the prevention treatment to mental suffering wherever feasible. No phase of misery exceeds in poignancy that caused by loneliness, and it is easily possible to fortify the sons of men against this form of mental disquiet. In the first place, the fact of the aloneness of every human soul should be emphasized instead of as now being ignored, and youth capable of intellectual development be taught as one means of loneliness prevention, intellectual training beyond the grammar grades, and the cultivation of a diversity of intellectual interests. To the majority, to whom mental training as a means of self-sufficiency would not appeal, there could be held up as an infallible antidote to loneliness, the cultivation of an enlightened and sympathetic interest in his neighbor. The man who has schooled himself to think of others—especially if these be individual unfortunates or groups outside of his immediate circle—is never afflicted with loneliness. His thoughts and such time as he can spare from his work are taken up with schemes for improving conditions for others, and not only do these fill his mind, but his unselfish interest begets him the warm regard of his compeers, as well as that of those who benefit from his service.

The loneliness of the aged is the most pathetic of all, since physical infirmities usually prevent the old man and the old woman from going after distractions outside the home, and few seek intercourse with them. Indeed, the neglect of younger generations to seek the society of the aged is a sore affliction and the old people set it down to selfishness. Granted, but are not the elders a bit to blame also? Is companionableness either to themselves or toward others characteristic of them? The loneliness of the aged is the fault of their early training, no provision having been made for an inevitable condition of late life.

Among the rights of the child should be included that of being trained to a self-sufficiency, which while it is a defense again loneliness does not, however, make him selfishly self-centered. Prevention here as elsewhere is the only thoroughgoing cure for a pathetic human experience, that is usually ever recurring so long as life endures.

ONE OF GALLOT'S ORIGINAL DINNER GOWNS WITH A FISH TAIL TRAIN AND A LOVELY FROCK OF GREEN AND SILVER BROCADE GLEAMING UNDER A GAUZY VEILING OF BLACK TULLE

For "Fashion Descriptions" and prices of patterns see page 82

The SOCIAL SIDE *of the* WASHINGTON SEASON

Washington Smart Set Comes to New York to Rest—Social Fabric Built Upon Cards—Dances Favorite Form of Diversion

Photo by Harris and Ewing

Mrs. Paul Pearsall, daughter of the late Rear Admiral Hichborne, U. S. N.

NOW that the season is in full swing, the men and women in Capital society are hard pressed to keep their engagements. There is something going on almost every hour of the day, beginning with the drives up Connecticut avenue or a constitutional for the girls who have danced half the night, or a ride in Rock Creek Park and on the bridle paths of the surrounding country. The men seek the hour

Photo by Harris and Ewing

Mrs. Corbin, widow of the late Henry C. Corbin, Adj.-General, U. S. A.

at the club, and so do many of the women, who gather at the Washington Club to hear music and talk on current topics and gossip. Then follows the round of luncheons, teas, dinners and dances.

Society at the Capital is unique in the season in that it is crowded with so many types of people and kinds of events that when it is over the devotees frankly admit they are worn out. I remember Mrs. James Wadsworth telling me one morning that she had sent her daughter to New York for a rest. When I looked my surprise she added, "I always send Harriet over there when she gets worn out here."

Mrs. Wadsworth, upon this occasion, took the opportunity to explain that apparently astounding statement, for while New York has larger and more brilliant functions, it has not so many rounds of small affairs—the continuous performance of Washington.

CHANGE IN SOCIETY

Washington is essentially a dinner-giving place. It is well known that the young bachelors have very small board bills to pay; this is especially true of the young diplomats. Very few of the unmarried men have houses of their own, and most of them sleep at apartments, where their Continental breakfast of coffee and rolls is served. As for their luncheons and dinners and suppers, these they partake of at the homes of the leading hostesses of the town. Naturally, as "Little Tommie Tucker Must Sing for His Supper," the man of many invitations is the one who is bright and witty and generally entertaining.

Aside from the young diplomats, who are keeping things going at this house and that, and the fact that the young army and navy officers are running the diplomats a close race, there is a new feature to Washington society this winter. Until this season one has met everywhere the same people. This winter it is different. There is so much going on and the various circles and cliques of the Capital have grown so large that different people are met at different houses, which lends a zest to society.

NOW A WINTER RESORT

Washington has grown to be essentially a winter resort, people from all over the country are coming here now, who never would have thought of doing so ten years ago. Although they own beautiful palatial homes, they can not be said to live in Washington. For they spend only the few winter months here and leave at the first suspicion of what the diplomats call "the heated term." They have built homes in which to entertain, and they come here for no other purpose than to entertain and be entertained. Of course, men of official life, particularly the Senators and Representatives, must come, but their wives and daughters, who come with them, have nothing to amuse them other than the social game. But they play it for all it is worth.

CARDS AN IMPORTANT FEATURE

We have found this winter that the whole social fabric, more than ever, is literally built upon a house of cards, for nowhere does the tiny pasteboard of milady play such a prominent part as here; calling and card leaving is a function in itself. The other night at dinner I was talking of this to my neighbor, a popular young physician in town, who told me an amusing story of how a young man came to him to be treated for some rheumatic affection. The physician advised his keeping quiet and not exercising any more than possible, as the rheumatic affection was in the patient's leg. The young man said: "But, doctor, that is impossible. I am Mrs. Draper's footman, and I spend every afternoon hopping up and down from the box. We go out at three and are seldom home before seven. I spend that entire four hours leaving cards, as Mrs. Draper never leaves her carriage."

The story of Mrs. Draper's footman is the story of every other footman in town. It has become a classic. As a business man must keep books in his office, and be able to refer to them from day to day, so the Washington society woman is now keeping books in order to facilitate her calling obligations. Every afternoon when she starts out she has a list of names and houses placed together in groups, so that the greatest number may be checked off in the shortest possible time.

Mrs. John W. Garrett, an American diplomat's wife

OFFICIAL ENTERTAINING

Mrs. Draper, by the way, has just taken a wonderful old palace near Cannes, and is living there quietly now with her daughter, whose debut last winter was cancelled because of the death of her father. She is missed in Washington, but there are many women here who have quite as large an acquaintance. Of course, the women in the official circle have more demands upon their time and strength than any others. Their homes are open once a week, not only to their friends, but to any man or woman who chooses to call. As Mrs. Mark Hanna once told me, "Strangers are always welcome, but I can not see what satisfaction it is to women in various walks of life to come to my house and meet me, an actual stranger, see no one whom they know, and walk out again. If they care for it, very well, they are welcome." This was during the Senator's life, when they were occupying the Don Cameron house in Lafayette Square—a house famous for its entertaining.

Speaking of official entertaining, the fame still

(Continued on page 84.)

Miss Charlotte Harding tries the ice with cavalier assistance

Mrs. Newell Tilton favors Mrs. Harding with a ride

Mr. and Mrs. Richard L. Morris (Carolyn W. Fellowes) making a start together

Miss Browne, Mr. Stanley Mortimer and Miss Harding racing

A group of the children skating, hand in hand, on the ice

Master Grenville Goddard

Photographs by Campbell Studios

Mr. and Mrs. Norton Goddard's two daughters, Beatrice and Celestine

The Misses Annette Tilford and Beatrix Buell are clever little skaters

Miss Madelaine Carey

SKATING AT TUXEDO PARK. EVERY NATURAL EQUIPMENT FOR WINTER SPORTS IS FOUND AT THIS SMART RESIDENTIAL PARK IN THE RAMAPO HILLS WHERE SOCIETY'S YOUNGER SET GATHER FOR WEEK END PARTIES THROUGHOUT THE SEASON

Fanciful turban of white beads in varying sizes. A bow-knot of coral beads and a spray of aigrettes constitute the trimming. Model from Lewis.

Handsome black straw hat with stripings of fine white braid piping and flat bow of antique green velvet; also side trimming of large plaited bow and crosses blanches

Youthful simplicity characterizes this rolling shape of white rice straw with its cocarde and plaited chou of red velvet. Model from Lewis

Quaint and charming capote of pastel rose straw with flowered ribbon trimming ending in graceful streamers over the left shoulder. Clusters of tiny roses form side trimmings

THESE PARISIAN MODELS INDICATE THAT WE NEED NOT ENTERTAIN TOO GREAT A FEAR OF THE SUPREMACY OF THE SMALL HAT

Photograph by Campbell Studios

Miss H. Dorothy Cramp, a debutante of Philadelphia and New York

AS SEEN BY HIM

The Not Too Prevalent and the Typical Jones—Colonel Astor Leaning to the New Order—Our Ladies Bountiful and "Gentlemen" Who Act

A MIDWINTER day on the Avenue. It has been snowing. It is raining, blowing, sleeting—doing all kinds of "stunts" at the same time. Thank Heaven for the invention of the motor! There are fewer suffering beasts, slipping along the glassy roadway. We laugh at a skidding or a stalled automobile.

The wind is howling through the canyon of high buildings, and over the bleak, vacant space which surrounds one of the town's great cathedrals. There is to the heart of the properly balanced snob—so different from the cad—a species of snug satisfaction that his club is a closed one, and that there are many besides the cold and hungry, outside on the street, who are longing to get in. This is the true spirit born of the worldly Yule tide, now passed into history.

To those who must have real sunshine and balmy breezes, late January finds many on their way to the South. There they remain until April and then they rush back to a frigid welcome and pneumonia in New York. Others have gone abroad. The Riviera is only warm by contrast. I never was colder than at Nice, although I was nearly frozen in Rome one dreadful winter.

OUR EXTENDED PILGRIMATING

But we go further south and nearer the equator, into the Soudan itself and the wilds of South Africa. Here are Mr. and Mrs. Anthony Drexel at Cairo, just for a stay. From there to Persia and from there possibly to the region bounded by the famous wall of China. When Spencer Pratt was Minister to Persia—here I begin to prate like an elder—he was obliged to disguise himself as a dervish in order to travel through this part of the East. And that was, well, about twenty years ago, more or less. It was during the first term of President Cleveland, and I have a bad memory for dates. Now, Anthony Drexel will probably make the trip with a caravan of camels and motors. As his nephew is an accomplished aviator, he may take an airship or so along for an emergency, and no matter where he goes he will never be able to get away from the fact that he is an American millionaire. Even in his hunting expedition afterwards in darkest Africa, the very gorillas will chatter—I suppose they do, and Professor Garner insists that they have a language—of Roosevelt, and of certain great monied potentates of Wall Street. The news will probably have circulated in these remote regions how one corporation has gobbled up a cheap luncheon trust, childlike and bland, and has also annexed a fur emporium and that tobacco and chocolates go hand in hand on Fifth Avenue. All this is a fantasty and it may seem obscure. It is certainly quite foreign to New York on a dreary winter's day.

BACK TO THE CLUB

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Miss H. Dorothy Cramp, a debutante of Philadelphia and New York

AS SEEN BY HIM

The Not Too Prevalent and the Typical Jones—Colonel Astor Leaning to the New Order—Our Ladies Bountiful and "Gentlemen" Who Act

A MIDWINTER day on the Avenue. It has been snowing. It is raining, blowing, sleeting—doing all kinds of "stunts" at the same time. Thank Heaven for the invention of the motor! There are fewer suffering beasts, slipping along the glassy roadway. We laugh at a skidding or a stalled automobile.

The wind is howling through the canyon of high buildings, and over the bleak, vacant space which surrounds one of the town's great cathedrals. There is to the heart of the properly balanced snob—so different from the cad—a species of snug satisfaction that his club is a closed one, and that there are many besides the cold and hungry, outside on the street, who are longing to get in. This is the true spirit born of the worldly Yule tide, now passed into history.

To those who must have real sunshine and balmy breezes, late January finds many on their way to the South. There they remain until April and then they rush back to a frigid welcome and pneumonia in New York. Others have gone abroad. The Riviera is only warm by contrast. I never was colder than at Nice, although I was nearly frozen in Rome one dreadful winter.

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The back view of the velveteen gown shows the sudden lengthening of the tunic

Mlle. Polaire in one of Carlier's coquettish toques of fur in musque argente, with draped crown of tortoise shell velvet and enormous cabuchon of Venetian beads in a setting of plaited velvet

Wood colored velveteen frock worn by Mlle. Polaire in her new play "Montmartre"

WHAT FASHIONABLE PARIS WEARS *in* MID-WINTER

The New Cape for Spring—Tailor Mades Still Close and Straight—The Evening Cap and Turban Headdress Have Disappeared — Polaire's Gowns Worn in Montmartre

WITH the decoration of the fashionable long coat confined to fur only, the designers have turned their wealth of ingenuity to the linings, as much time, thought and expense being given to them as to a reception gown. Since this vogue has arisen, it is amusing to notice how carefully a waiter will dispose the long coats of the women at his table, in a manner calculated to disclose to the greatest advantage the beauty of the linings. Lunching at the Ritz, a few days ago, I saw thrown over a chairback a long coat of seal colored satin cloth, seal trimmed, lined with shaded brown silk that must have been especially woven for it, so wonderfully was it shaded, running from dark seal brown at the hem into the palest ecru, lightly tinged with pink at the top. Another coat I saw there, of butter colored ratine, had a wide band of splendid Venise lace covering the line that divided the dark rose colored silk that lined the skirt part from the pale apricot tint of the body. A long wrap of soft black satin has its lower half lined with Japanese silk with big, dark blue flowers crammed close together on a dull blue ground, covering the joining to the upper part of white silk, dashed with pale blue as with a painter's brush, a band of Japanese embroidery in dull gold and silver, mixed with old pink and blue, made a splendid decoration.

LITTLE COAT ON NOVEL LINES

Sitting in the reception room of the maison Paul Poiret one afternoon recently, I was attracted by the originality of a smart little coat which I have been able to have reproduced in a back and front view. The first charm of it is its perfect simplicity; next, the beautiful contrast of the mastic colored cloth of the skirt of it, with the soft tones of the taupe fur that composes the body part, where the little mole skins are joined into a striped design. Collarless, it laps a little to one side, closing with big buttons rimmed with fur, and narrow cuffs turn up the small kimono sleeves to the elbows. Flat, curveless from shoulders to hem, one seamless breadth of cloth forms the skirt; but there is sufficient walking room, as it is worn unbuttoned from the third button, below the line of division between fur and cloth; this line is marked by a cloth-covered cord.

THE SPRING CAPE

A graceful new cape, full of suggestions for the springtime to the wise woman, now on its journey to Monte Carlo, is of taupe fur, the bits of fur arranged in lozenge form. Hemming its lightly rippling edge is a narrow fur band with the hair all running the same way. A long pointed hood of taupe velvet, wide trimmed with fur, is held across the velvet with passementerie cords and finished with a long silk tassel set at the end of the point. Dull, rose colored silk, covered with fine plaited brown mousseline de soie lines it. The back reaches just a little below the waist and shortens towards the front till it barely covers the round belt line. The hood passes over the shoulders to shape a square collar in front.

THE NEW TAILORED COSTUMES

The early winter in Paris is the true season of dress. It is then that, without the distractions of summer seas and skies, the attention of the feminine world is concentrated upon the outer clothing of the body—in seeking the last word of sartorial elegance. And as the season advances, especially during late November and December, on smart nights at the opera, at the premières, at the fashionable play houses, and at the latest autumn races is seen the result; the selected efforts of the whole year's work on the part of the designers and their assistants. To gain the best results all materials, even those of summertime, are brought into requisition; and tulles, English embroidery, jets, beads, silks and laces are mingled with fur, velvet, and heavy passementeries into a bewilderingly beautiful melange of perfect harmony. All manner of rare and exquisite stuffs vie with each other for the distinctive elegance sought. This quest of the absolute in Paris lasts until the middle of January when the fashionable world takes flight towards the warm sunlight of the south. Preparing for these journeys the tailored walking costume takes on again the importance it lost during the winter, when it was strictly relegated to morning wear in the Bois, when of an afternoon all fashionable women appeared in dragging skirts and long coats. Skirts of new tailored costumes continue straight and close; with no controlling bands they are made of a width sufficient for comfortable walking—an ideal walking skirt. Short enough to escape all contact with the edge of the sidewalk, and with no hampering folds, no woman need envy mere man the comfort—to me always a questionable one—of his trousers. The best tailors, in order to avoid a too scant effect of the skirt line, cut their walking skirts in two parts. This insures the silhouette with hips carefully fitted, while the lower section gives the necessary fulness. The finish

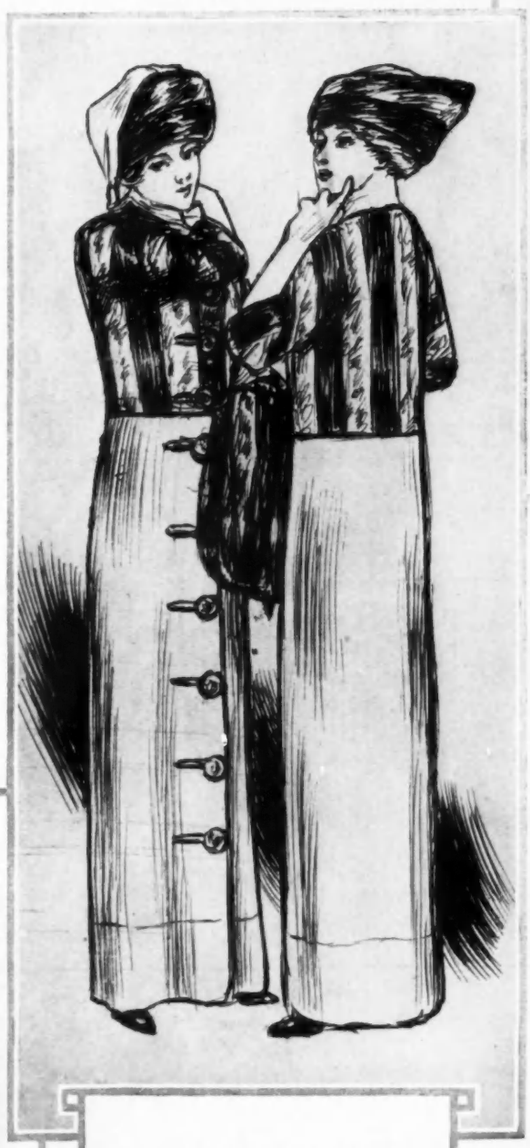
of the upper part varies; it may be round, pointed, shorter at one side or the other, but, at present, no trimming is allowed. Later it is probable that the wide silk braids will assume greater importance as an adornment on skirts, as well as on coats. Never liked by fastidious women, the strained, perfectly flat adjustment of the back breadth has quite disappeared from skirts of every sort. When of soft material, fulness is confined in a small space in the middle of the back, or in graceful burnouse loops; while on tailored costumes the back fulness necessary for grace of motion, is laid in a wide flat single box plait stitched on the edges to below the hip line. Tailored coats continue to be cut on loose, straight lines, and of a length best suited to the figure; generally they end just below the hips, or half length. A pleasing variety is seen in the length of the small sleeves, and in the shape of collars and revers.

PASSING OF THE EVENING TURBAN

At recent swagger evening functions I have noted an entire absence, from the toilettes of exclusive women, of the absurd caps and turbans that covered nearly all the hair, and which a witty Frenchman has declared to be a blend "between a bathing cap and the plumed head gear of a dressed up monkey!" And indeed, he is not far out in his estimate of the effect much of the recent head dressing has had on the calm observer. Aside from a plume, an aigrette, and lovely jeweled shell pins, or a band of metal ribbon or Byzantine embroidery, the hair itself, arranged in First Empire or Grecian fashion, in little ringlets and bunches of curls or severely banded, forms the chief ornamentation to a woman's head. The poise of a feather or aigrette is inclined towards the back and, if a band is worn, it presses the waves or curls of the front close about the face, making it seem extraordinarily youthful.

SMART STAGE DRESSING

One under the spell of the special art of the actress Polaire, an art which is a mingling of *diablerie* and animal magnetism, increased by the wonderful power of her long greenish eyes, the serpentine grace of her lithe figure, and the audacity of her every motion and gesture, is certain to be disappointed in the part she bears in her new play "Montmartre." But the feminine portion of her disappointed admirers may find consolation in admiration of her gowns —gowns of a beauty and elegance opposed to the spirit of Montmartre; splendid creations of silver embroidered Empire green tulle, sparkling with jewels, and soft white tulle shining with pearls, beads and paillettes. Simple enough in line and material is the pretty costume Mademoiselle Polaire wears in the second act, of which a front and back view is given in the sketch (see ill.). Of wood colored velveteen, with a short tunic skirt—the tunic dropping at the back into a sharp point, the soft corsage is simply trimmed with ecru colored Venise lace; in front the lace shapes a square, with tabs at the corners, lengthening at the back into a pointed yoke effect, framing a collarless, unlined guimpe of flesh colored tulle. A twist of matching satin serves as a belt, and the closing buttons at the back are covered with satin. At the elbows the short sleeves are broken in line by points of Venise lace. At the end of this act she jams her bushy head into a charming turban, and throws over her shoulders a stunning wrap, both hat and wrap being of the same velvet, trimmed with an odd fur, striped in gray and brown.



Front and back views of original suit of taupe broadcloth with coat striped in moleskin and bound at the edge with a cloth cord

Mlle. Polaire in her picture hat of black veiled with tulle and having ostrich feathers sweeping the shoulder. Carlier model

The little Juliet cap embroidered with pearls and crystal tubes and mounted on gold resille that M. Carlier has made for Polaire

COSTUMES WORN AT LITERARY CONFERENCE

The smartest set, of the smartest season of the year, gathered a few days ago in the beautiful *salle* of the *Hotel des Arts* to listen to a *Conference* given by Comte Robert de Montesquiou on d'Annunzio's novel, *Forse che si, Forse che non*, dealing with aviation. The élite of the Parisian world in fashion, literature and art, what a frame this salle made for such an audience! Splendid Persian rugs hung about the room; their dim, sweet colors contrasting beautifully against the plain, dull-toned walls; a few paintings of beautiful women were hung at intervals, and at each side of the speaker, on the platform, stood a precious Japanese vase filled with blue hortensias; on the wall at his back hung the largest, the rarest piece of tapestry of all. At the end of his *causerie* Madame Bartet, of the Theatre Francaise appeared, and in her sweet, serious voice with the perfect accent of the Theatre Francaise, read extracts from one of d'Annunzio's novels as well as a poem written by Comte de Montesquiou, himself. She looked young and lovely in a slender, dragging satin gown in changing tones of turquoise blue; over it hung and floated behind her as she walked, a long stole like open tunic of dark blue mousseline de soie trimmed on the sides with Byzantine embroidery. A big, flat, black-feathered hat shaded her auburn hair. Draped over her arms, hanging low on her shoulders, she wore gracefully a stole of gray opposum fur. All that special world of Paris is not distinguished for good gowning, but the younger portion of it is particularly so. The Countess Greffuene wore a

Smart model of gold lace trimmed with a bow of pink velvet and a gold rose

splendid long chinchilla fur coat, which she let slip from her shoulders as she sat down, so that her pretty corsage was revealed. Of gray mousseline de soie, trimmed with lace in a square yoke effect, there were touches of gold, silver, and turquoise blue that made it conspicuously becoming. Her hat, big and flat, was all gray and white.

The Duchess de Gramont was fascinating in the most absurdly pretty hat ever worn by a pretty young woman. In shape like a "fool's cap" it was made of heavily embroidered silver lace, its edge bordered four or five inches deep with chinchilla fur, and from the extreme peak waved softly a cluster of white skeleton feathers.

This cap, posed at the back of her head, covered every bit of hair and her ears, leaving exposed only the piquant young face.

Mrs. Cornwallis-West was charmingly gowned in black satin, with the upper part of the Mandarin corsage of bright emerald green satin, joined by a large, satin-covered cord. Half way the sleeves were joined, in the same manner, to tight lower sleeves of black satin that pointed over the hands. Lined with the same shade of green satin her long, loose, black satin coat showed also touches of bright green in the finish of the sleeves and neck.

GREAT DRESS OPPORTUNITY

The last *premières* at the playhouses continue a display of rich costumes without showing anything really novel. In fact the morning after the last one, the distinguished house responsible for many of the lovely gowns worn that night—all a-sparkle with beads, embroidery, and metal lace—announced in the morning papers a sale of the models from which the gowns were made. An opportunity indeed! At the present moment the designers are intent on their creations destined for the Riviera.

Mlle. Yvonne de Bray wore in "The Fugitive," the new play at the Gymnase, a lovely gown of black satin that points a knowing finger. One would do well to copy it, using a different trimming. The slender skirt trails, a little, sharply pointed train, trimmed with an ermine band four inches wide. The short-waisted corsage, with three seams in the back, is nearly covered with a Marie Antoinette fichu of delicate white lace, crossed in front and fastened by an old cameo brooch, the close elbow sleeves are edged with fur. With a band of heavy white lace replacing the ermine this would be a quite ideal gown for spring. Wise women, loving old cameos for their artistic beauty, who have collected them during the many years they have lain unnoticed in antique shops, may now congratulate themselves; from the fashionable standpoint they are now desirable. A delicious gown of soft, dull brown satin, recently sent home from a great house, had no adornment except cameo brooches of different sizes. A band of several crossed the front of the low corsage; single ones adorned the sleeves; others looped folds of the skirt, and two more fastened a half belt at either side of the front.

The orgy of fur of the wintertime is followed with symptoms of an orgy of lace, especially for the heavy sorts. After the past manner of velvet and fur, it is used to hem skirts; under shielding gauzes it composes whole gowns and chemisettes. It shapes wide girdles with a band of ribbon circling the middle, and half belts across back or front of the corsage, and, above all, it is used in the making of big and little shoulder capes, edged with velvet and with silk ruches. Also, it makes wide and narrow flat collars, berthas, under-sleeves, up-turning cuffs on elbow sleeves and panels and sashes framed in silk and velvet. Already it is seen as a trimming on hats in ribbon, framed loops and tall cockades. Velvet, shirred silk and lace muffs and long, wide scarfs of taupe fur, satin and chenille are replacing the heavier fur stoles and coats of winter. The newest shoulder covering for the spring, is the round or pointed cape often mentioned in these columns since its launching last summer. Easily adjusted and kept in place and generally becoming, these capes promise great popularity. On the other hand, the art of wearing gracefully the long, wide stoles, with their lining and heavy trimming, is a difficult one to attain, but once conquered, and on a tall figure, they are a wonderfully effective accessory to a street costume of heavy silk or of velvet.

DOLL SHOW FOR CHARITY

An assembly of dolls, of all sizes, dressed in the latest word of the mode for every function of day and evening,—indoors and out, by most of the prominent dress designers of Paris, and with their names at-

(*Continued on page 80.*)

Charming hat made of violets; the crown is formed of purple crin laid in folds

Simple hat of malechite green straw; aigrettes are placed at the left side. Models by Jane

TRIMMINGS OF VARI-COLORED BEADS, HANDSOME CUT-WORK EMBROIDERIES AND JEWEL-STUDDED NET ARE FEATURES OF SMART COSTUMES

For "Fashion Descriptions" and prices of patterns see page 82

One of the beautiful toilettes, developed in satin and net, seen at the première of "Koenigskinder"

WHAT SHE WEARS

Some Smart Casino Costumes for Southern Touring — Shadow Embroidery in White or Colors — Gowns Worn at the Premiere of "Koenigskinder"

THE full tide of the splendor and luxury of winter is still upon us, but the season is waning, and knowing that so many chic and beautiful costumes have been developed for the caprice of our élégantes, it is not unnatural to wonder whether the opportunity to give them all a showing could possibly be offered in the short time remaining before the beginning of Lent. But, on the other hand, there has been such a rush of social functions—so many musical mornings, débutante luncheons, teas and dances; so much opera and theatre-going, and so many stately dinners and cotillions—all requiring changes of attire, that apparently no devotee of dress could complain of the lack of opportunity. Besides, any number of trunks containing superb wardrobes have traveled oversea with their owners to the Riviera, or southward to the Florida resorts, and it is rather safe guessing, that given the toilettes, the chances for wearing them will not be wanting.

SHALL SKIRTS CONTINUE NARROW?

There is no present evidence of the widening of the skirt, and one may predict that it will not come abruptly, when it does arrive. Anyone who regards fashions as a psychological study will find that they are seldom sudden or revolutionary, but that the accepted styles of one season lead by a series of transitions—what musicians call modulations—into the modes of the next. Sometimes these modified fashions are far more appropriate than the original or tentative ones, and occasionally, of course, an unexpected vogue will flash into popularity like a falling star, but that is exceptional. The high waist-line, moreover, shows no present indication of being lowered. A compromise, however, has been offered by the bolero-bodice, which permits the close-fitting skirt to maintain its specified hight by the inside-belt device, thereby insuring its perfect smoothness, and also allows of its being overhung with a round-necked bolero that has kimono sleeves and ends just above the normal waist-line. I saw one such worn by a woman of svelte and graceful figure at a recent luncheon, and was completely charmed by the smart effect. The fourreau was faced to the knee with pheasant-brown velvet, and its lines followed the silhouette very closely. A tunic of the velvet was equally close-fitting, and was trimmed with two curved bands—the narrower one on the lower edge—of self-colored chiffon heavily soutachée in tarnished gold. The same materials formed the bolero bodice, which was finished around its lower edge and the sleeves with a frill of yellow Valenciennes lace, a high-necked guimpe of the same all-over lace forming the suitable complement. Her broad hat of stretched brown velvet was trimmed flatly on the brim with brown ostrich bands, and a splendid topaz that blazed in a pendant on her breast gave a golden high-light that made the whole infinitely expressive. This same bolero-bodice I have seen developed in dark amethyst satin Janus, with long sleeves. It was cut perfectly straight, and gathered over a cord to define the waist-line, rather quaintly. The long tunic was finished with a deep fetter-band of self-colored velvet, and the underskirt and bodice trimming were in two shades of amethyst cross-barred velvet.

THE SECTIONAL SLEEVE

How stunning are the one-piece velvet costumes worn at so many of the afternoon affairs! A pretty sleeve in one such gown deserves extended mention. The full-length close-fitting princess coat of night-blue velvet was fastened on the left side with three ornamental frogs. All of the seams—the upper parts of the sleeves in vertical sections as well—were corded with self-colored crêpe météore. Below the upturned plaiting of the night-blue chiffon-cloth, which finished the upper sleeve at the elbow, there fell a full puff of this chiffon-cloth; and this again was met on its lower edge, about three inches below the elbow, by the upward point of the cuff, which finished the sleeve at three-quarter proportion. This high pointed cuff was also made of the chiffon-cloth, and overlaid with very heavy white point de Venise lace. The wide sailor-collar was similarly developed and overlaid, and a soft lapel with a plissé edge finished one side of the bodice front. The high-necked guimpe was made of plain filet net. The toque, fashioned from the gown velvet, was low in front and very high at the back, showing a straight, uncurled gray ostrich feather, that stood upright with bewitching audacity.

While mentioning sleeves, I must not fail to remark that smart beyond comparison was the sleeve effect on a dinner-gown of lavender voile de soie that veiled rose pink. Imagine, *par exemple*, the ceinture developed to form the left sleeve, and one can readily visualize it. The material of the ceinture was pigeon-breast velvet, combining those two colors, and it ran down very narrow on the right side, underneath the lavender voile de soie sleeve and shoulder-trimming, which were decorated with lace dyed to the same color, and it widened out until it formed the Japanese sleeve on the left shoulder. In the back, the velvet formed a mousmée sash. The turban head-dress of rolls of lavender tulle over pink, showed the startling contrast of a tall black pompon set low on the left side, at the back, and standing quite high.

NOVEL AND PICTURESQUE CASINO MODELS

Some very beautiful Casino models show rather unusual features. One of cerise, veiled in purple marquisette—that combination is by no means on the wane—had purple velvet panels in the front and back, which widened out, on the corsage, to form the décolletage and the Japanese sleeves. The marquisette sides were draped into this panel at knee hight, and the panel was festooned across with made roses of the two colors, richly blended. A deep Spanish flounce—set scantily on the sides—ended under the back panel, which formed the narrow pointed train. The hat to be worn with this pretty costume—at Monte Carlo or Nice—was of pale stretched chamois, lined with purple velvet, and had a trimming of tall crown plaitings of purple tulle with a flat wreath of tea roses that shaded from chamois color to cerise.

Another toilette for a similar purpose was of dull blue satin veiled with a lizard-green princess tunic that had rich Egyptian embroidery on its lower edge, plentifully embellished with flat gold beads of dull Etruscan finish, intermingled with coral and turquoise; these giving color variation to the heavy black embroidery done in chenille. The effect was indescribable, but rich and unusual, the colors admirably chosen and most harmonious. The waist was defined by a narrow crush belt of the dull blue, held at the middle back by a double cabochon of Oriental workmanship, and a small sandal-wood fan of spangled dull green—most alluring!—had been found that exactly matched the tunic in color. For this, was created a hat of dull-blue, smooth velvet, turned sharply away from the face on the right side, and trimmed only with a smart brush aigrette of black.

Exquisite lines were shown in another, of cyclamen crêpe météore, that was bordered at the foot with skunk fur. The corsage of white satin was superbly embroidered in several shades of cyclamen, combined with gold. It was finished with a round guimpe of plissé lace, and had short pointed oversleeves bordered with narrow skunk fur. The bodice portion had two pointed crêpe météore pieces that projected upward. The Napoleon hat was decorated only with a spreading aigrette at the back. How simple, yet how effective it was!

TOILETTES AT A WORLD'S PREMIÈRE

Naturally, the première of Humperdinck's new opera, "Koenigskinder," brought out many new gowns of great elegance, and these were enhanced by the brilliancy of the jewels worn. Miss Vivien Gould—one of this season's most conspicuous débutantes, because of her just-announced engagement to Lord Decies—was in heliotrope satin veiled in self-colored chiffon. Another charming débutante, Miss Rutherfurd, who was with her mother, Mrs. William K. Vanderbilt, wore a pretty costume of robin's egg blue charmeuse, combined with white lace. Mrs. Arthur Twombly was in white satin brocade and silver lace with a diamond tiara. Indeed, there was no lack of either tiaras, or ropes of diamonds, on such a notable occasion; and regal black velvet gowns were prominent on the figures of the dowagers—for there are plenty of dowagers in the "Horseshoe" nowadays, almost as many as débutantes. Many emerald-green gowns were in evidence—it appears to be a chosen color, this winter—and numbers of white ones decorated with silver. Those

Effective gown of cerise veiled in purple marquisette and festooned with roses in the two colorings

of cerise were toned down with black lace, and shrimp pink was the choice of the youthful. It was a great event, both artistically and sartorially, and the well-behaved geese deserved a good part of the applause directed towards the stage; for certainly they were among the star performers. Even their cackling was not dissonant with the voices or the orchestration, and the pictures offered by the scenes were beautiful and truly wonderful.

A costume that was particularly impressive—perhaps because it was worn by such a striking type of woman—was made of citron satin, veiled in thin black net, studded with cut steel. Diamanté bandings that introduced jet and turquoise formed the bretelles and outlined the décolletage, sweeping away on each side of the long, parted tunic, in the most graceful manner. A panel of black velvet, spread out to form the detachable over-train at the middle back, was held flat below the waist-line by four antique buttons, combining rhinestones, jet and turquoise, and finished on the lower edge with a deep fringe made of those varieties of beads.

ECCENTRIC DRAPERY

A tendency to introduce more drapery than has been worn this season is observable latterly, and this, too, on the straight, narrow tailor-mades. One such development in taupe broadcloth, relieved on the deep collar with black velvet and a little white ratine, has two straight pieces of the cloth hung from the middle-back, these being gathered rather full at the waist-line, and crossing near the skirt-hem, to be caught in the seam on either side, and stayed with the ornament of a row of buttons. These detached effects are very much à la mode, and it must be confessed they are not inartistic.

Some of the new blouses, to be worn with the linen coat-suits in the south, and to relieve the warmth of velvet bodices in the house, show a decided tendency towards embroidery in colors. Many of them, made of cotton marquisette, or fine linen scrim, have rather close shirt-sleeves that are finished with transparent embroidered cuffs, the whole front being also embroidered in two tones of dull blue, or lizard green, or coral, with a hemstitched band of plain batiste, corresponding in color, on the collar and cuffs. This embroidery is done over the inlaying of Cluny, or torchon, or Irish crochet, and the result is most picturesque when worn. Altogether the newest idea, however, for the coming spring blouses, is shadow embroidery, done either in white or colors, on the under side. This will become distinctly a furore as the season progresses, and one can well imagine how attractive such decoration can be made, for none of us has forgotten the fascinating shadow embroidery that was so much in fashion a few years ago.

NEWEST IMPORTATIONS

The fabrics for spring are already beginning to flood the shops with their seductive beauty, announced by placards as the "newest importations." In fact, the coming foulards are most adorable. Many of them have a rather elementary middle portion, such as white pin-spotted with black, but the border is what adds its extreme style. Along the selvage, to the depth of two inches or more, is a band of color—dark-blue or lavender or Empire green—showing small polka-dots of white, and between this color margin and the center are continuous wreaths of small pink or yellow or dark-red roses, the whole making a striking and most effective decoration. Handkerchief squares of foulard have a wide border of plain color all around, and polka-dots of the same color in the center, separated by a Persian design. One of these large handkerchiefs is enough for a waist, if properly fashioned, but it requires an expert to do it correctly, or it will look home-made, which condemns it at once.

Striped silks of surah, or chevron-weave, are now being shown, to be made up into useful little gowns for the intermediate season. The most desirable of these are made of blue-and-green—in one instance of blue-and-black-and-green, and in another of finely checked blue-and-green instead of striped. Nothing could be more serviceable for a general utility gown if made semi-princess; I mean the kind of a gown to take the place of what we formerly designated "the shirtwaist suit," so dear to memory. Everyone is a bit tired of black-and-white, and one may therefore predict a prodigal success of these "little costumes" in the peacock combination.

A LOVELY PEACOCK GOWN

Which reminds me that I have just seen a peacock gown that is truly wonderful—*marvelous!* Made of white velvet—which falls into such exquisite lines—it is trimmed around the detached train and square bertha with a border of *painted* feathers, but done with such consummate art that one finds it difficult to believe they are not real—the color and position displaying the most convincing truth to nature. I inquired about it, for it seemed so new, so exquisite, and was informed that the process was known as "opal painting"; that it had been invented by two young-women artists (sisters) and was the result of endless experiments by them. Certainly, it is choice and lovely, as well as decorative. The décolletée bertha, by the way, is seamless, being made of one piece of velvet, and is slipped on over the head, and then adjusted in its proper place. All seams are to be avoided.

NOTABLE GOWNS

Among the notable Parisian gowns worn by Mme. Sarah Bernhardt and her feminine associates during her recent New York engagement, and especially prepared for her American tour, it was quite apparent to the initiated eye that a hem of haircloth had been used to stay many of them at the lower edge. Of course, such gowns do not have that "clinging to the floor" effect of those worn by our own charming actresses, but, on the other hand, the absence of weights, and the necessity for the waving line, may be the last authoritative touch. The necessity of haircloth, however, is always a matter for regret.

Another suggestion, gleaned from the stage, was shown in the superb evening wrap of pastel-blue velvet worn by Mrs. Leslie Carter in the second act of "Two Women." This had a striking shawl collar of ermine, fringed all around its outside edge with ermine tails, the whole garment being lined with accordion-plaited chiffon, flowered with pink roses. This lining was a most fascinating feature, and fell softly around the figure of the wearer in a way that made the conventionally smooth inside surface of satin lose by comparison. Mrs. Carter also wears an extremely good negligée in the last act. That also is of pale blue, made short in front, to reveal the elaborate lace petticoat. The overgarment is made of pale-blue net, richly appliqued all over, with a cut-out pattern of self-colored crêpe de chine, and finished on all the edges with soutache of the same tint. The design appears to be tall irises, with their peculiar foliage, the effect unique.

A BEAUTY BATH AND REST CURE

It is by this time well known among women who are at the pains to care in detail for their personal appearance, that the undesirable facial lines and the haggardness which often result from the vivacity which is a necessary part of social intercourse may be greatly modified and in some cases eradicated.

Judicious face bathings are the means. One uses alternately hot and cold water, and cream applications combined with absolute rest and quiet.

What is less well known is that using a bath spray, up and down the spinal column, directing its activity more especially to the nerve center near the waist-line, will not only produce a most delightful feeling of rest but it will stimulate the blood vessels, which become more or less congested by the corsets and tight bandings that fashion prescribes for women. If the spraying can be done by a maid, so much the better, as in that case one may rest during its continuance. The water should be rather warm and the spraying be done briskly for about five minutes. A rest, after this simple bath, is soothing to all parts of the body, and in cases where the circulation is normal it will very often insure color in the cheeks for the whole evening.

BETTER THAN THE FULL BATH

The spray bath as a substitute for a full bath is worth investigation by women whose skins have a tendency to dryness, as a daily soaking of the body in water has been known to greatly increase this undesirable tendency. Women who are not robust also find the spray much less weakening. On the score of cleanliness there is nothing to choose between the two, as in both cases the body is first soap scrubbed, the spray gently performing the rinsing process. As to temperature, the best results of circulation stimulation are secured by spraying with hot water and following this by chilled water if the shock of out-and-out cold water is too severe to be borne. Dry-skinned women, as a rule, do not study the effects of baths on their complexions. They apparently assume that only bathings applied locally affect it—wherein they err.

Of dull blue satin, the tunic edged with rich Egyptian embroidery embellished with flat gold beads

No. 8. Excellent model for a separate motor coat made of one of the double-faced coatings

No. 1. A one piece model in blue serge that may be worn with or without a jacket

No. 2. The jacket of this smart little suit may be worn with the one piece suit shown in sketch No. 1

SMART FASHIONS *for* LIMITED INCOMES

A Discussion of What Really Makes the Smart Woman Smart—Good Taste, Careful Grooming and Foresightful Planning Will Bridge the Gap Between a Large and a Small Dress Allowance

IN discussions of what constitutes smart dressing, money is given far too much credit, while, on the other hand, the lack of it is made a poor excuse for every kind of shortcoming in matters sartorial. A certain amount of money there must, of course, be; for without it one cannot even approach a good standard of dress, and this certain amount means enough to keep one's wardrobe stocked and replenished so that actual shabbiness is never evident. But the sum requisite for this is by no means a large one, and once it is assured, the success of one's appearance depends more upon intelligence, taste and care, than upon an increase of expenditure. Reflect a moment, and you will realize that this is so. Take for example the bad dressing of some of the richest women—it is proverbial. Their frocks and hats shriek the almighty dollar, yet the bad or mediocre taste of their choosing, the carelessness with which they are put on or put together, and sometimes the wearer's inexcusable lack of tidiness nullifies the effect of rich materials and the manipulation of the most expert maker. Price, therefore, is not the all-powerful factor that it is generally believed to be, and if the woman of limited income will go about it rightly and study the question, she will find that many of the essentials of good grooming and smart dressing lie easily within her reach.

Many women are prone to place the question of dress in the category of the frivolous interests of life, and consequently pass it off without devoting to it the intelligent consideration that it merits; but of recent years the importance of a good appearance has gradually grown to be an accepted fact, and dress, therefore, as an expression of personality and self-respect, is a cult that is taken seriously. No dressing can be successful, in the best sense, which ignores the individuality of the wearer; and slavish imitation of the fashions of the moment, or of one's next door neighbor, result only in caricatures or meaningless fripperies, while the woman who studies her own particular style of feature, coloring and figure, not to speak of her personality, will attain a distinction, dignity and poise that are sadly lacking in the majority of American women.

THE IMPORTANCE OF FORESIGHT

In the first place, never neglect to think ahead; it is astounding to find how often the woman who dresses on a moderate sum will make her expenditures without any definite plan. Keep in mind always the wants of six months hence as well as of the present moment. Remember that there is another season on its way, and, if possible, order for the spring so that it will carry one through the autumn, and, if possible, adjust itself to the early winter. For instance, in choosing the spring suit, avoid getting it in a material that is palpably an April fabric, but decide rather on something standard that will not look chill in the first autumn winds. There are certain materials that are good the year round; the serges and cheviots in blues and Oxford mixtures, and at the present moment satins are suitable for either cold or warm weather, and the thin materials, chiffon, silk voiles and crêpe de chine, give one frocks that answer as well in December as in July. Never put money into fabrics that cannot be interchanged between the seasons. Velvet, velveteens and corduroys should be passed by, no matter what their charm may be, and on the other hand forego the fascination of expensive summer fabrics. You can be just as well turned out in a cloth gown as a velvet one, and when winter is passed the gown will answer without a wrap for a spring costume. And again, simple little dimities that cost from 15 to 25 cents a yard, if made on smart models, are as dainty and alluring as the embroidered muslins that make a tragic hole in one's purse. Another bit of advice apropos of thinking

No. 3. A very effective new color combination is used in this smart blouse of yellow chiffon veiled with dark blue chiffon. This model should be chosen for wear with the blue serge coat and skirt illustrated above

No. 4. Several of these simple blouses of handkerchief linen, trimmed with a narrow edging of Irish lace (which is sold at a very low rate by a small specialty shop) are indispensable for spring and summer wear

ahead: When buying summer gowns, leave colored linens alone if your expenditure is moderate. No matter how good the quality, they will in time fade, and then your appearance will of a certainty be shabby. Substitute for them white or natural colored linens which are always smart, even though the temptation of lovely lavenders, pinks and blues may tug hard at one's taste.

ELIMINATE THE UNESSENTIAL

Few clothes should be the unbreakable rule of the woman of small means. You will say that this particular woman can scarcely manage anything else, but it is the exception even in such a case that one does not find hanging in the closet certain gowns that have been little worn and that are absolutely de mode and a problem to make over. Elimination is a more important item in attaining good dressing than the increase of one's wardrobe. To have only what is suitable and what one really requires, and to wear those clothes while they are in fashion, will keep one smartly gowned at the least expenditure. Nine women out of ten, whether they can afford it or not, make the mistake of having too many clothes. Many a woman of ample purse is dowdy because she feels that she cannot throw away good things which are only half worn out, and yet which hang over from season to season with anything but a pleasing result. Every woman must decide for herself what her wants are, since the requirements of different localities and pursuits are, of course, different.

GOOD FABRICS ARE AN ECONOMY

Intelligence in the matter of selection cannot be too greatly emphasized. It is a trite saying that a good thing pays best in the end, but this truth is undeniable. Good materials and well-made clothes look well while there is a shred of them left. They keep their shape and are worth alteration, when this is required, for even the minimum allowance of clothes will give some left-overs for renovation. Go to as good a tailor and dressmaker as your means allow, and in buying materials which must stand constant service, get as near to the best as possible. This does not always mean that one must pay top prices, for there are remnants and sales to be taken advantage of. And of course this does not mean that the limited purse should never avail itself of some of the inexpensive and attractive materials, for these will answer admirably for house gowns and summer frocks, but in the standard departments of the wardrobe—tailored suits and street gowns, gloves, boots and, if possible, corsets—it pays to avoid the "just as good."

SIMPLICITY THE SAFEST RULE

Taste is, of course, a sine qua non of good dressing. Without it every desirable effect is killed. Failing the possession of this desirable quality, there is one unchanging rule that helps wonderfully, and that is simplicity. It never fails to carry weight, and is the hight of perfection in dress. Another point to be carefully followed by women of limited income is the avoidance of the conspicuous and bizarre. Striking costumes and colors are not possible in a moderate wardrobe. Neutral shades and dark tones are not only economical but always in good taste, and these again have the advantage of being adaptable to each other. A hat in some unusual tint will be at odds with all one's gowns, and here let me say that many a seemingly hopeless costume would have proved not only attractive, but smart, if, when buying the hat, care had been taken to get one that toned with the frock.

Never-failing attention to detail is one of the characteristics of a smart woman; not only are her gown, hat and wrap well chosen and correctly made, but her gloves, veils, boots, hat pins, belts, ornaments, neckwear and petticoats are selected with minutest care. A word as to corsets is timely, although they can hardly be said to come under the head of detail, for the whole outward appearance depends upon the foundation, which should never be carelessly chosen. There is a good make at $5 that fits well and is designed on scientific principles. The uninitiated may scarcely believe how often corsets receive careless attention from women who otherwise profess to dress well.

TIDINESS IS THE SECRET OF BEING WELL GROOMED

If the woman who always looks well on a small expenditure should tell the secret of her smart appearance, you would find that an essential factor is the care given to her clothes. She brushes and presses them herself—lacking a maid to do this work for her—and takes pride in the quick response that good materials give to proper attention. She would tell you that the well-hanging street costume preserves its shapeliness because she never wears it in the house, but takes it off the moment she comes indoors, substituting a house gown. Everything in her closet will be found neatly arranged on hangers.

Smartness, it is true, depends somewhat on one's natural build and carriage, but it is no less a matter of cultivation; and remember that tidiness and scrupulous cleanliness go a long way toward its attainment. The untidy woman with straggling hair, unkempt hands and rusty boots cannot be smart, no matter if her sables are worth a fortune, so determine in your quest of good dressing not to forget that cleanliness is next to smartness.

No. 5. The detachable lace guimpe makes a combination theatre and afternoon frock of this simple model

No. 6. A pretty model for a shopping gown, developed in one of the new foulards

THE SPRING WARDROBE

The models illustrated in this article are designed to cover the needs of the mid-season; the gowns and wraps shown being such as will turn one out suitably for all occasions. Evening gowns are not included, as what has been worn in winter must continue to do service until replaced by simple frocks for summer in inexpensive thin materials.

Since the woman of limited means must reduce her wardrobe to the minimum number of gowns, she must bring down her wardrobe requirements to suit our spring climate with its sudden changes and variable days—a feat that requires some thought.

THE ECONOMY OF A THREE-PIECE SUIT

Now nothing solves this problem better than a one-piece gown with a coat to match, supplemented by a short skirt of the same material. In this way one has a smart frock to wear with or without a wrap, and again a good-looking suit, while the expenditure is far less if the three pieces are all from the same material and may be worn together as occasion requires.

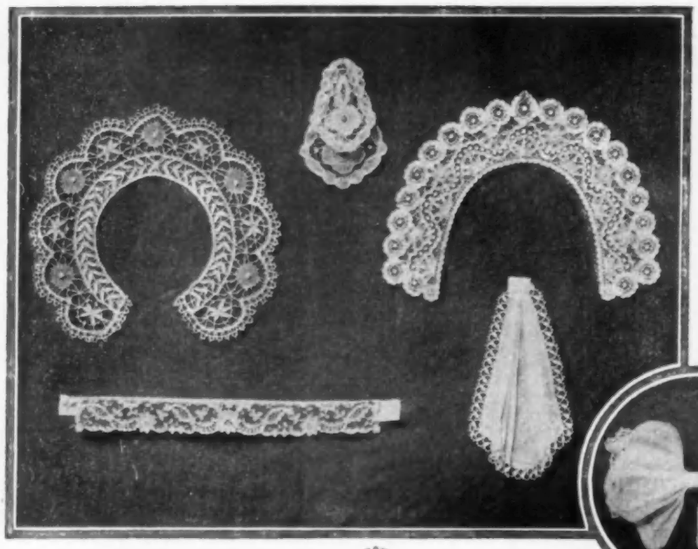
No. 7. Reversible evening coat; the one side of black satin, the other in a color

In the one sketch is illustrated a lovely model of this kind, and in another the jacket to go with it is shown with the walking skirt. The choice of material depends largely upon one's environment and requirements. Satin is the hight of fashion and is appropriate for warm weather, but unless one already has a second suit of some woolen fabric, it is, of course, not a commendable choice. Therefore, for the majority of women, serge is preferable; dark blue in color and woven in a medium wide wale. Nothing so bespeaks spring, or seems to fit in so well with the first warm weather as blue serge. The frock is a French model, fascinating in its simplicity, but with no hint of unbecoming severity. The bodice is cut with a round neck, finished by a flat braid; this may be worn either as it is or with a soft white lingerie or lace flat collar to soften it; or again with a detachable dickie standing collar of cream net lace. The wide rever which falls at the left side only, is graceful and becoming and relieves the bodice from too great plainness. Joining this and continuing around to the right side seam, there is a belt of black satin, laid in shallow folds. The cut of the skirt upon the hips is excellent, a treatment that will be much seen in spring models. At the back there is a straight short sash of black satin that hangs in a panel from the belt to the hem of the skirt. This is of dark blue chiffon, unlined, and piped at the edges in white satin. The finish of the sleeves is very attractive and particularly smart. It consists of a turned-back cuff of black satin, three or four inches wide, fastened with links made from silk crochet buttons, and with a white satin turnover at the hand.

BLUE SERGE COAT AND SKIRT

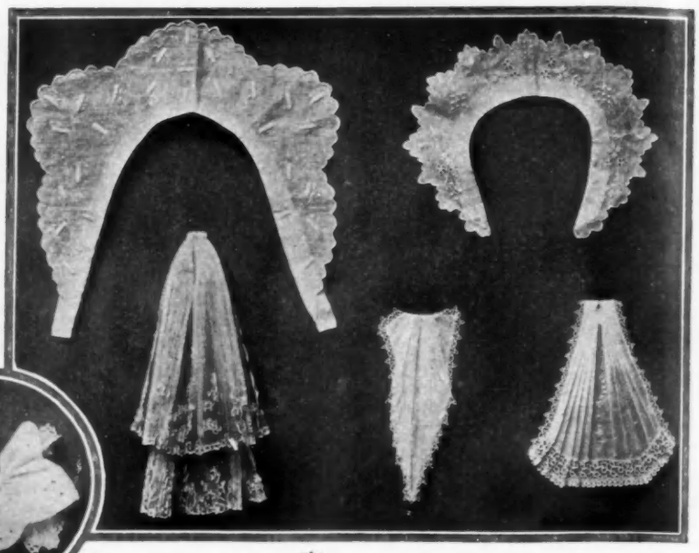
The jacket to go with the blue serge gown is a simple one on conventional lines. The square collar of black satin and the long revers are edged with military braid, which is also used to finish the cuff and the bottom of the coat. The skirt is straight with an inverted plait on the hip stitched down to the knee. The back is laid in a single box-plait, and there is a belt of the material which reaches a little bit above the waist. Such a suit as this makes a smart costume for street wear in the spring days, and later on will prove serviceable for traveling.

(Continued on page 43.)



Dainty neckwear of real lace at moderate prices

Bow of embroidered linen



Simple handmade neckwear ranging in price from 50 cents to $2.75

WHAT *the* SMALL PURSE MAY CHOOSE *in* ACCESSORIES

It Is In These Little Things of the Toilette That the Smart Woman Shows Her Unerring Discrimination

THERE is nothing that presents more of a difficulty to the woman who must use economy in her outfit than the question of accessories. The odds and ends of dress eat up money in a discouraging fashion, and there is seldom much of a surplus left after gowns and hats and wraps are paid for which can be devoted to finishing touches. Yet what is more important or so indispensable to a smart appearance as the proper neckwear, handbags, etc.? It is not an impossibility to get these accessories at moderate prices, but one must first adapt one's point of view to purchasing to the best advantage, if it is to be accomplished successfully. Make it a rule to aim only for the simple, and to select that which in itself is of intrinsic worth and style, and never a pretentious copy of expensive material or workmanship. Starting with this idea firmly fixed, it is surprising what charming things are to be found at small cost.

In the attractive neckwear here presented each piece is in itself good, and the materials are both smart and reliable. The plaited double jabot of real lierre lace sells at 75 cents, and is very modish at the moment.

The other jabot is somewhat longer and also in lierre lace, which has a particularly delicate design on the edges. It sells for $1.25, and to top it off there is a smart short satin bow which has on one side three loops, and on the other two loops and a pointed end. This is to be had for 25 cents. Possibly one may prefer a long tie, instead of the short bow, and at the same price there is the very smart one in accordion plaited satin in two colors, with a double loop at the top and pointed hemstitched ends. This comes in black and lavender and many other combinations.

Dutch collars are as much in vogue as ever and come in various materials and laces. That in real princess lace at $1.15 with its little double tab to match, costing 45 cents, is charming for a serge gown, a chiffon blouse or for wear with wash materials, as the case may be. An excellent little collar is shown, in which there is a combination of solid and eyelet hand embroidery in a floral design. Price $1.65. Its jabot at 68 cents has Cluny around the edge and wee butterflies embroidered at the top. Cluny lace is a favorite choice in flat collars, and a lovely one for $1.65 is illustrated; very smart is it with its laurel design at the neck and a deeply indented edge. The jabot is of plaited organdie worked in dots with Cluny as trimming; price 45 cents. Then there is a separate little jabot at an especially good value with a pretty reproduction of Venetian across the bottom and Cluny on the sides; it has a delicate flower motif in hand embroidery; price 50 cents.

Coat collars as a rule are high priced in hand embroidery, as they are of necessity large in size and entail much work, but that which is illustrated is a bargain, costing only $2.35, with an effective design of oblong lozenges and dots and a scalloped edge; at the back it is semi-sailor in shape.

STANDING COLLARS

Standing turn-overs still hold their own, and a few at least should be included in every wardrobe. We are showing one with Irish lace on the lower edge and linen at the top embroidered in dots, which sells for 85 cents. The bow with it, a fetching little double affair, the loops in fancy points with an Irish edging and buttons as decoration, is 68 cents. Another smart collar is that in pique at 75 cents embroidered in an eyelet design. Its cravat has the same sort of embroidery with a second loop underneath edged in Irish. It would be quite out of the question, in selecting neckwear for the spring and summer season, to overlook the fashionable soft collar, supplemented by the four-in-hand tie of knitted silk, which is the smart thing for wear with a strictly tailored blouse. The collar such as we are showing, made from a soft mercerized material, costs 25 cents. It is deftly made and sets up admirably. The band buttons on the left side under the flap of the collar, so that there is no gaping of the top edges. The lower corners are held together by small pearl buttons joined by a narrow tape, link fashion. These collars should be purchased in the boys' department of the shops, as they are not on sale at the regular women's neckwear counter. The knitted tie costs $1.50. At this price it is, of course, machine made. It is an excellent combination of blue and green, and the same stripe is to be had in other colors.

This pretty little satin tie is sold at 25 cents

A double jabot of real lierre lace; price 75 cents

PARASOLS

There are all kinds of temptations among the exquisite models that are displayed at this season, but one is reconciled to the inexpensive by the taste and discrimination shown in their selection. For everyday use with a tailored suit or foulard gown, there are the plain taffeta parasols in every possible color at $2.95, either as illustrated, with three graduated tucks, or perfectly plain. One could hardly ask for better value. Beside this one light parasol for country use will be requisite, and there is a large choice of floral taffeta models with the designs in every possible hue. That which is reproduced at $2.95 has a design in lavender on a white background. Other models run up to $6.75; these last combine stripes with flowers. A particularly pretty one has dark blue stripes at the edge as border, and again around the ferule, with a center band of dark blue and pink flowers. This is most effective. Light blue, pink and lavender are other colorings at this price. The frames are gilt.

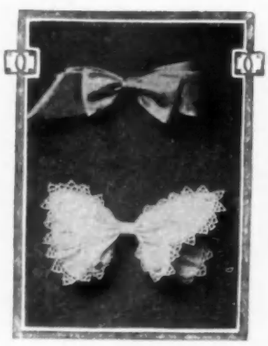
One may, however, prefer a sunshade that is plainer in tone, in which case pongee is the fashionable material. This season linings of colored silk are used as contrasts. There is shown one that is faced in green taffeta with a green ebony ball handle. Maple sticks are also much used with pongee, as the two colorings match perfectly.

Excellent workmanship and materials are provided in the inexpensive silk umbrella at $2.95, which has an uncurved silver top in either bright gun-metal or oxidized finish. At the same price there are umbrellas with mission wood handles trimmed with silver.

HAND BAGS AND A BELT

Small fortunes can be expended in this accessory, as there is no limit to the extravagance and beauty of their making. Yet, on the other hand, durable leathers, in smart shapes for everyday use, are in every way as effective as the prohibitive models. For instance, what could be better than a shopping bag at $3.95, which is reproduced herewith? It is trig and chic, and comes in dark blue or green with gilt trimmings. The gray suede lining is serviceable for constant use, and there is a change purse in a side pocket. Black seal lined in black leather is to be had at the same price. The fitted pocket is admirable with its full equipment of ivortone toilet articles; price $8.50. It is in black walrus leather with gilt clasps and different colored linings. Inside there is a clothes brush, hair brush, comb, mirror, nail file and polisher and a small round ivortone box, also a card case. For motor trips or a night in the country this will prove the best sort of convenience.

The belt is one of the most practical things brought out this year. Its material is a ribbed silk elastic, which in appearance exactly reproduces the ordinary belting, and its fastening is an oval gilt buckle. This is to be had in either black or white at $1.50.



Two styles of smart bows; the upper one is of satin at 25 cents

IMITATION LACE TURN-OVER

The narrow turn-over collar shown in the upper left group is of imitation Venetian lace at 25 cents, and is very smart worn with a black taffeta stock. It is seldom that Vogue recommends anything in imitation lace, but this is so good, and there is so little of it, that its effect is excellent. The lace is appliqued on a strong white net, the whole mounted on a muslin band, and it will launder well. Taffeta stocks are to be had in abundance. A model that sells for 48 cents is laid in lengthwise narrow plaits and has a short bow tie.

SMART FASHIONS *for* LIMITED INCOMES

(*Continued from page* 41.)

BLUE AND YELLOW CHIFFON BLOUSE

The waist to be worn with the blue serge skirt and jacket is a fascinating model showing a new color scheme—dark blue chiffon over yellow chiffon. The bottom part of the waist is covered with double blue chiffon put on in a shape that rises slightly toward the middle front. This is hemstitched at the edge across the bust, where under one layer of blue chiffon there is inserted a piece of blue and yellow embroidery. The edge of the yoke is finished with blue silk cord, and the collar and yoke are of sheer cream lace. The lace also forms the sleeve, which is then overlaid with a layer of yellow chiffon and then one of blue. Yellow chiffon shows at the loose elbow cuff.

LINEN BLOUSES

The blouse in the fourth sketch is one that is distinguished in itself, and yet not pretentious or very expensive, just the thing for the wardrobe of the woman who dresses on a moderate sum and yet must keep her clothes up to a certain standard. It is made from handkerchief linen in a quality costing from 60 to 80 cents the yard. The bodice is laid in small lengthwise tucks. There is a tiny pointed edge of Irish crochet as trimming. The cuffs (in which are used again the crocheted links, this time made from linen crocheted buttons) are edged with the lace, as is also the standing turn-over collar. This blouse will answer every ordinary purpose, both for spring and summer wear, but it is a little too nice to be worn for tennis. Supplement it, therefore, by some of the regulation sporting shirts; the plain tailored model with the little pocket on the left, a soft collar and turned-back cuffs, is suitable. These shirts are to be had ready-made in the shops in China silk, linen and flannel at prices ranging from $3.75 to $6. Four of these handkerchief linen models should be sufficient if helped out by the plainer shirts, which will always answer under the coat to save the better ones.

BARGAINS IN IRISH LACE

If one knows where to buy, the Irish edging to trim these, and also other wider varieties are to be had at rare bargains. A tiny pointed edging mounted on a lattice stitch, just the thing for a blouse such as I have described, sells at 17 cents a yard, a quality for which one would ordinarily pay 35 to 40 cents. With the lattice doubled and the same point it sells for 18 cents the yard. Still less expensive than either of these is a fascinating half-moon edging at 16 cents. A real Irish lattice insertion three-quarters of an inch wide, is to be had for 19 cents the yard. This is lovely for trimming either blouses or summer morning frocks. In most of the shops it would cost from 45 to 55 cents. Another three-quarter-inch lattice with roses in relief is 25 cents. These extraordinary values are still outdone by a two-inch insertion of baby Irish in fancy lattice combined with roses at 95 cents. I have seen many laces which were in no way superior to this in quality that were almost three times as much.

AFTERNOON AND THEATRE GOWN COMBINED

The model for this (No. 5, page 41) is an excellent one, which can be made high neck or low neck at will by removing the lace yoke and collar, which are detachable and mounted on a muslin lining, without sleeves. This ties close at the waist with a ribbon. There are various inexpensive materials which will answer for this frock. There is a lovely double-width silk marquisette at $1.25, which is sold in all plain colors and also in double width; it is transparent, and of course requires a lining. No color is more generally useful or so adaptable for various occasions as old blue. It looks well in the daytime and is not conspicuous for street wear, and is lovely and soft in the evening. There are also exquisite changeable combinations, rose and green being one of the prettiest; again there is an attractive shade scarcely strong enough to be called yellow, but a little brighter than cream, which makes a lovely frock, though somewhat more perishable than the blue. This model would be admirable also in some one of the heavy chiffon cloths, which are only 95 cents a yard in a 44-inch width, and may be had in black as well as colors. This, of course, necessitates a lining, but is thick enough to hide any discrepancies if one chooses to use an old one or a patched one in its making. Cachemire de soie is somewhat thicker than the materials named, equally fashionable and not expensive; or aeolian or silk crêpe will be pretty.

The bodice is gracefully drawn to the left side and trimmed with fancy lace. Following the draping from the right there is a satin band piped on either edge, to match the material. This treatment is repeated on the skirt to form a tunic, the skirt itself being all in one piece. The belt is of the material.

SHOPPING GOWN OF FOULARD

Something thin and light is absolutely necessary for our climate with its hot days even in early summer. It is welcome news that foulards will be much worn, for there is nothing that really takes their place satisfactorily. They come in a large range of prices, so that they are perfectly possible to the shallow purse in the newest designs. A novelty which is very attractive is a black or dark blue background with a widely separated dot in Persian colors. The figure is small and unobtrusive and extremely pretty. This pattern comes at 75 cents, 85 cents and $1 in 23 and 24-inch widths. Also there are solid colors with an open square as their motif. Blue is figured in green, rose and indigo blue in black. Also we find the closely sprinkled dotted foulards which first made their appearance a season or two ago again in evidence, and to bring them up to the latest fancy, the white dots show an occasional Persian one. Dark blue with white and the Oriental coloring is very good. Price 85 cents. Bordered foulards are somewhat more expensive, of course, but are so wide that they make up to splendid advantage. The new importations show a predilection for stripes. A particularly smart one has a cadet blue ground with black stripes and a Greek double border at $2.25. White with blue is cool and refreshing in this same pattern, and one may also have black and white. A striking effect is in begonia red with the border in black. In particularly good taste is a dark blue bordered foulard dotted in white with a border on either edge formed of old blue lozenges on white stripes. This introduction of old blue with the commoner blue and white combination is very good.

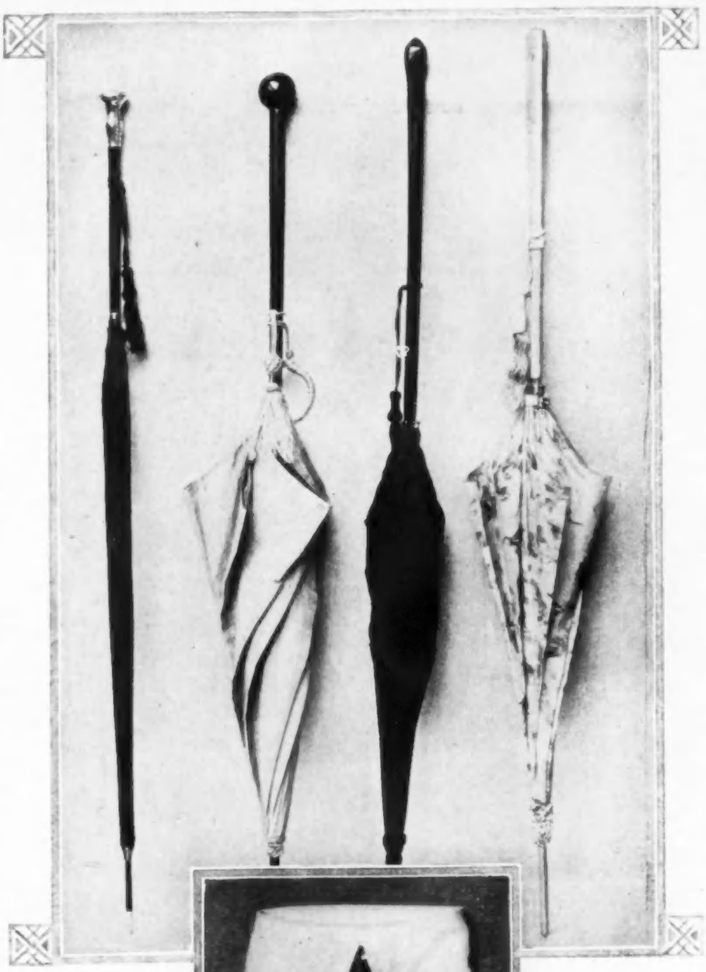
For those who prefer some other silk to foulard, the new striped messalines are a good choice. One may have navy, black or white foundations with fine stripes in white or black, as the case may be. The price is $1.50, the width 36 inches.

An ideal model for just this kind of gown is that given in the sixth sketch. Its button and loop trimming is of the silk and is gracefully arranged to lengthen the figure; the overskirt at the side being slit open and joined together again at the knee. There is some fine white embroidery in the yoke, which can be made detachable so as to be taken out for washing. Crochet lace, in either Irish or Cluny, is used to finish the sleeves. The girdle is a piece of the material corded at the top and bottom. The skirt at the back has a broad plait stitched flat. The collar is a square sailor shape across the shoulders.

THE REVERSIBLE EVENING COAT

It is always a scramble for the limited income to manage an evening coat. There are so many pressing needs of the wardrobe that it is necessarily put out of mind until everything else is provided, and more than one is, of course, out of the question. That it must be practical goes without saying, something that can be worn in bad weather without injury, and at the same time present a good appearance for gala occasions and fine weather. In order to accomplish all this, one can cleverly vie with one's more affluent sisters who own several evening coats, by concocting a reversible model. Such an one is shown in the seventh drawing, page 41. It is made of satin, which is by far the most serviceable all-year-round material; one side black and the other in a color, so that by wearing it one way you have a light wrap, and the other a dark, inconspicuous cloak that will serve for the street car as well as a carriage. It is not so difficult to manage this coat as one would suppose. The collar shows the contrasting lining either way the coat is worn. It is embroidered in a simple design in self-tone. The cuffs are arranged in the same way, the sleeve material being carried the entire length, embroidered, and then turned back on one side or the other. A graceful effect is given by a slantwise piece stitched down from the right shoulder to the hip. This may be omitted if preferred, but it is a smart treatment. Lovely coats will be

(*Continued on page* 86.)



Although there are many newer fancies in neckwear than the high banded turn-down collar, there is nothing that gives as smart and trim a finish to a tailored suit worn with a lingerie blouse. The models illustrated in Irish lace and embroidered pique are excellent value at 85 cents and 75 cents respectively

The fashionable soft collar and tie; good style hand bags and one of the new belts

The umbrella and parasols are conservative in taste and inexpensive. Pongee in natural color lined with a brilliant shade of silk is an excellent choice for a parasol that is to be used for general service. Special attention is given this season to parasol handles shown in handsome woods

HANDSOME STREET COSTUME AND TWO LOVELY EVENING GOWNS

For "Fashion Descriptions" and prices of patterns see page 82

Three smart novelties in veil and bar pins

Dainty trifles which add a finishing touch to the toilette

A new chain bracelet and odd moonstone ring

A group of original designs in jeweled bar pins

SMART LITTLE TRINKETS *of the* PRESENT MODE

Semi-Precious Jewelry Effective and Permissible if Selected and Worn With Taste

SEMI-PRECIOUS jewelry and imitation jewelry of a certain kind, if of refined style and correctly displayed, may be worn with very smart effect. The pieces, however, must be most judiciously selected, and displayed with the greatest discretion.

The bar pin in the upper left corner is of gold, set with fifteen baroque pearls. This pin, which is very neat and effective, costs but $3.50. Below this is an auto veil pin nearly four inches long, made of white metal, and set with brilliants, with a cabuchon sapphire in the center. Price $6.25. The third pin, at the left hand side, is a most effective novelty which one could hardly detect as an imitation. The design in filigree consists of finely cut rhinestones set in silver, the background being a black grosgrain ribbon. Price $7.25.

At the upper center of the page is a dainty chain, bust length, formed of tiny pearls and silver links. The bowknot at the front is of rhinestones, as also is the clasp. This is a charming chain from which to suspend a jeweled locket, watch or plaque. If worn in the daytime, it may be slipped under the chiffon veiling of the blouse—this being a very clever little fad recently displayed at the horse show. The price for this chain is $17.50. To the left of the chain is a bracelet, with solid gold links, and six oval topaz—from Reed & Barton. The circle pin is made of platinum, set with fifteen pearls and five small sapphires—from Reed & Barton. The bracelet to the right is a most attractive one. Fitting snugly about the wrist, it is formed of fancy gold links and genuine agates of lovely green and rose coloring. This trinket is charming for daytime wear, and is especially adapted for a young girl—Reed & Barton. The ring below the bracelet is of carved rose gold set with an oval cabuchon moonstone, with a tiny pearl at the top and at the bottom—from Reed & Barton. The upper bar pin, at the right side, is of gold, and set with fine sapphires and twelve pearls—Reed & Barton. Below this is another bar pin of rose gold, beautifully engraved, ornamented with a large pearl at the center, and three smaller pearls at either end—from Reed & Barton. The last pin is of gold, with an engine-turned design, with three diamond-shaped aqua marines of lovely green coloring—from Reed & Barton.

The bowknot at the center of the page costs $10.50, being one of those charming novelties of black grosgroin ribbon edged with brilliants, which are set in sterling silver. Below the bowknot is a very odd and attractive barrette of rose-tinted gold set with a three cornered pale blue sapphire, and has a tiny pearl at either end—from Reed & Barton.

The buckle is a conventional one of engraved silver and is fairly large. Price seventy-five cents.

Below the buckle is a lovely chain and watch of green gold and old blue enamel. The price of the chain is $7.95, and the watch costs $6.75.

The plaque and chain at the left hand side of the page is of green gold in filigree design with a large sapphire suspended on tiny links and two pearl ornaments—from Reed & Barton. The string of turquoise matrix is very beautiful. The clasp is of rose gold in filigree design—from Reed & Barton. The earrings are of sterling silver in platinum finish, set with tiny brilliants and larger cabuchon sapphires. The earrings measure one and a half inches in length and cost $12.50. The jeweled hairpins shown are of aluminum, set with brilliants. Price $6.75. The plaque and chain at the right-hand side of the page are of rose gold, set with a topaz and eight pearls—from Reed & Barton. The next is a dainty neck chain of silver set with crystals. Price $6.25.

Green gold jeweled plaque and chain

Lovely string of turquoise matrix

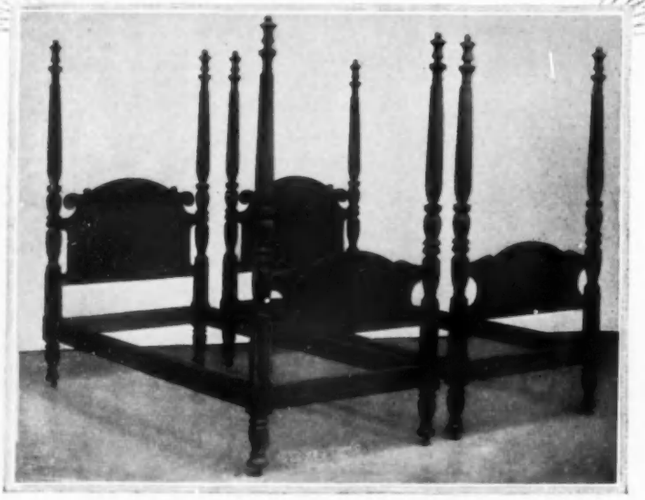
Good style silver buckle; jeweled carrings and hair pins for evening wear; green gold and enamel plaque and chain

Gold topaz set plaque with chain

Dainty silver chain set with crystals

This excellent reproduction of an old Colonial bedstead may be had in solid mahogany for $115

The simple lines of this bedstead make it very good style. Price $16.50



This style of twin bedstead in solid mahogany is $74

HOUSE FURNISHING ON A LIMITED INCOME

Good Taste and Good Judgment More Essential Than Money—The New Mode in Wall Papers —The Modern Bedroom Effectively Treated

Colonial dining room chair of mahogany with leather seat. $18

TO the woman who possesses a moderate income, and who wishes to furnish her house charmingly and in good taste, the elimination of inartistic things, the selection of furniture, hangings and ornaments for her home is always a matter of deep concern, as well as of absorbing interest.

As a matter of fact, the question presents few difficulties. It is possible to-day to buy really beautiful furniture, thoroughly well made, and reproduced from the fine designs of the master craftsmen of two hundred years ago, that is in every way perfectly satisfactory. In the best class of shops can be found a large variety of attractive pieces in different woods and which need only good taste in selection and the exercise of judgment as to values to accomplish an effect that is extremely attractive.

As it is usually the newly married couple only who find it necessary to furnish and decorate from the top to the bottom of the house, the woman of moderate means who has been in possession of her home for a certain length of time, and who wishes to improve the style of its furnishing, must weed out her lares and penates gradually and give time and thought to the process.

THE ENTRANCE HALL

To the average woman the lower part of the house, the formal rooms, are the most important, and therefore it would be well to make the rejuvenating process begin here.

As the most important feature in the decoration of a room is the treatment of the walls and floors, it is suggested that the entrance hall be arranged as the first step. There are various designs in hall papers that are lovely, the best and newest being those with pale gray leaves and flowers on a white background. The effect is soft and light, for the design closely covers the background and the delicate tints of the gray are misty and cloudlike. Whether or not the entire house is to be done over, the hall paper should always be continued to the top floor. There should be no break in color or continuity of pattern in the hall portion of the house.

Should one be fortunate enough to have a hardwood floor in the entrance hall, or one of marble done in a mosaic design—as is so often found in old houses—a long, Oriental rug running from the front door to the bottom of the staircase is the best possible treatment. These rugs may be bought at the special sales which are frequently held in the large department shops, for as low as $25. Should the floor, however, be of ordinary rough pine, it would be better to cover it with carpeting in a solid color, either plain wood brown or dark crimson, or a soft shade of green. This same carpet in stair width, without border, should continue up the stairs, certainly as far as the next floor. To produce harmony of effect, it ought, however, like the wall paper, to continue to the top floor. Carpets are in America expensive things, and those laid in entrance halls and on stairways are subject to incessant wear, and therefore should be of good quality, carefully laid with a thick wadding of paper on the floors and heavy stair pads. If one cannot afford Wilton carpet at $2.75 a yard, there can be found an excellent substitute in an all-wool plain Agra carpeting which is made in all the desirable shades, and in two qualities; the best is 36 inches wide at $1.25 a yard, and the other 85 cents a yard.

In many houses are found relics of the Victorian period of furniture in the shape of hideously ornate high walnut hall pieces, with a mirror in the center and having hooks at each side for hanging coats, hats, etc. This monstrosity must be banished and in its place a Colonial mahogany table, long and rather narrow, would look well, with straight-backed chairs of the same wood, on either side. Over this table should be hung a mirror, framed either in plain mahogany or in Colonial design in gilt. However, should dark oak be preferred in the hall, there is nothing more distinguished than the Jacobean furniture which is in either walnut or oak. It is carved, and the seats and high backs of the chairs are of cane.

The most suitable pictures for an entrance hall, if pictures are used at all, are steel engravings, Braun photographs, or good photogravures. Oil paintings or water colors are not so good in effect.

WHAT TO AVOID AND WHAT TO CHOOSE FOR THE DRAWING ROOM

Fortunately the absurd fashion of decorating the drawing rooms of ordinary houses of moderate size in one of the French periods is rapidly passing away. It is in much better taste to arrange them as cosey, bright and comfortable living-rooms. Instead of the commonplace "parlor" fitted with a meaningless jumble of ill-assorted chairs, tables and gimcrack ornaments and brocaded wall papers, one should make a clean sweep of the trivial, and commence from the foundation up.

The brocaded wall paper in light or in vivid color has had its day and is now utterly taboo. There are many wall coverings that have taken its place, and the most effective of these are the plain "fabric" papers which come in a variety of weaves, and in dull, soft, artistic shades. This paper has depth, and makes a charming and effective background for pictures and mirrors. The neutral tints are the most satisfying, or if a color is preferred, a pale, dull shade should be chosen.

In choosing the furniture for the drawing or living-room, care should be taken to avoid purchasing "suits" of furniture covered in light brocades, which are to be found in all the shops by the hundreds. These "suits" are the sign manual of the mediocre — the bourgeois, and it is impossible to give an air of individuality or of distinction to a room in which they are used.

The best treatment for the floor of the drawing room — should it be of hardwood — is a large Anatolian rug for the center, covering the floor to within three feet of the baseboard. Rugs, 12 feet by 9,

The arm chair of mahogany and leather costs $24

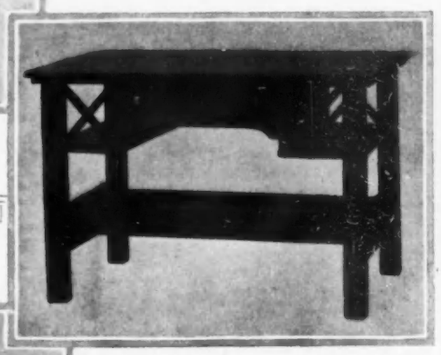
beautiful in design and coloring, can be bought for this purpose for $210. Should, however, this be too expensive, the same type of "filling" used in the hall can be substituted with good effect. A soft green Agra carpet with several good Daghestan rugs would be charming. These smaller rugs in lovely colors can be bought for $35, $40 and $45.

UPHOLSTERY AND LIGHTING

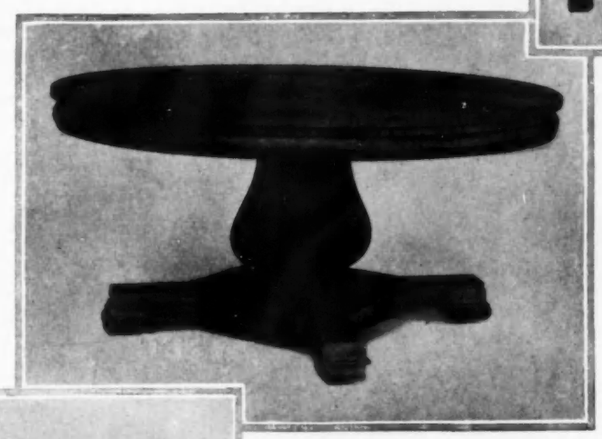
As nothing is better or, at the moment, more in fashion than mahogany or rosewood, odd sofas, tables and chairs of these woods are the most artistic and suitable pieces for the living-room. The best covering for sofas and chairs is wool tapestry in dull, soft color. Chandeliers or center lights are no longer used, except those of crystal which have been restored in drawing rooms of a formal character done in the French periods. Should the light be electricity, side lights hung on the walls in simple and artistic dull-gilt fixtures are good. These lights are shaded by small shades in pale yellow or pink silk, or in cream. Lamps on tables should not be over elaborate and look well with shades made of plain china silk, plaited, with a deep, heavy silk fringe of the same color. These shades can be made at home at about one-half the price charged in the shops; but the fringe, 3½ inches in depth, must be made to order, as it cannot be bought in that depth, and in a variety of colors. Handsome shades are those made of a ribbed silk in either dark crimson or green, over an Empire frame, and edged top and bottom with a flat gold braid. These have no fringe. Very lovely French box candles and small lamp shades are seen this year, made of yellow or dull rose silk, covered with a fine gold net, and trimmed with tiny roses made of silk, in pale colors.

A mahogany bureau of fine material, workmanship and design that can be purchased for $120

A drop leaf English breakfast table serves many uses. In quartered oak this table is $8.25



A solid oak library table that can be ordered in any color finish for $19.50



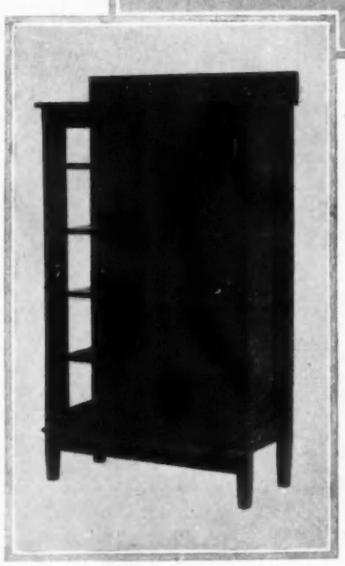
A Colonial dining table in mahogany, extending twelve feet; price $150

SUITABLE FABRICS FOR HANGINGS

For heavy curtains and portieres nothing is richer in effect than Venetian red velveteen. This is a beautiful color, and has soft lights and shadows that make it very decorative. This material comes in a fine quality at $2.25 a yard. However, there is another stuff used for the same purpose, and which is much in fashion just now and less expensive; it is mercerized rep. This material is soft and very silky, and difficult to tell from silk, even in touching it. It comes in all colors and hangs in heavy folds, and in a good quality is $1.25 a yard. For thin curtains nothing is daintier than those of all-over, filet lace. Equally effective, and much less expensive, are the ones of very fine scrim, inserted broadly with filet lace and edged with the same lace.

CUSHIONS AND ORNAMENTS

Cushions for sofas are effective covered in a heavy, plain China silk in dull colors of olive green, deep old rose, and gold color, and edged with silk cord to match. Very handsome ones are made of claret-colored velvet trimmed with a dull, flat gold braid an inch and a half in width. Photograph frames covered in rich brocades with gold thread running through the design, are charming. The newest are of carved bronze, gilded, and are particularly suited for the carbon photographs so fashionable at the moment. There are also frames of soft leather tooled by hand in a delicate tracery of gold, and silver ones, of which the best are those in the Dutch design. Clocks set in frames of polished mahogany, with dull brass faces, have superseded those of French gilt which have been in fashion for so many years. This is the revival of an old English fashion. Among the various charming designs for flower vases are those of carved rock crystal, tall, with delicate stems, and curved at the mouth.



A good style china cabinet for the unpretentious cottage dining room; price $15

COLONIAL DESIGNS FOR THE DINING ROOM

In choosing the furniture for the dining room, it will be impossible to find anything in the long run that is either handsomer or in better taste than one of the familiar Colonial designs in mahogany. The American fashion of giving this wood a dull finish is in direct contrast to the English custom of highly polishing or varnishing it. A dining room the floor of which is covered with a large Daghestan rug, with heavy window hangings and portieres of olive green, or dull gray-blue velveteen or rep, furnished with a reproduction of the Colonial set, shown in the illustration, would be distinguished and charming. Silver never shows to better advantage than when placed upon these lovely old sideboards with their deep, rich color.

But, unfortunately, it is not given to everyone to possess this type of furniture; it is not cheap—far from it! For the more moderate purse, however, there are consolations. Given the right colors upon the walls and on the floor, an extremely good effect can be produced by the use of oak furniture in the dining room, provided the style is simple, devoid of carving, dark in color—and at the opposite pole from the Mission type.

THE LIBRARY

Extremely attractive and livable is the effect of a library done in dark green imitation leather. Use a plain carpet of deep wine color and dark green rep curtains and portières. One or two good engravings and some large photographs on the walls, a few good bronzes on the mantel and the tops of the bookshelves, lamps with dull silk shades, long, low bookcases, and—this is important—an open fire! and one will have a restful and charming room.

TASTEFUL BEDROOMS

One of the simplest and least expensive things to do nowadays in decorating a house is the arrangement of pretty and attractive bedrooms. If Colonial furnishing is chosen, the illustrations show some good, simple pieces; or if a thoroughly modern effect is desired, furniture painted in pale gray combined with cane is dainty and new. The paper should be plain and light. Lovely chintz flowered in soft colors can be bought for 35 cents a yard, and with Agra carpeting in a delicate tint, water-colors on the walls, and a few pretty knick-knacks, the effect will be as attractive and harmonious as the most exigent could require.

In conclusion, the original statement made at the beginning of this article must be emphasized—the furnishing and decoration of a house for the woman of moderate income is a matter of good taste combined with good judgment.

PICTURES AND FRAMES

BEAUTIFUL pictures have long ago ceased to be the luxury of the very rich. With the many wonderful reproductions in black and white and color on the market, to say nothing of the exceptionally good photographs and photographic reproductions, there is no excuse for even the poorest in their selection of tawdry pictures. Nowadays a person with a small income can, providing he has taste, often make his surroundings as attractive and harmonious as the millionaire with all the treasures of the earth at his disposal.

THE GREAT LESSON

The first lesson to be learned is that of elimination. Pictures accumulate, and, strange to say, most of us consider it one of the seven deadly sins to relegate a single one of them to oblivion. The consequence is that our rooms are crowded with pictures of the most heterogeneous sort, relics of indiscriminate buying at home and abroad, each one clashing with the other and producing the most disquieting effect. Some of the pictures are often the gifts of friends, and rather than offend we go on living with them year in and year out, our aesthetic souls writhing within us. One should consider long and well before he makes a gift of a picture, especially a framed picture, as the recipient often as not will dislike it, but will feel obliged to hang it, cursing you inwardly as he does so. Even if one is pretty sure of the impeccability of his taste, it is better to give a picture that can be slipped into a portfolio, as its proximity on the wall with other pictures may destroy a certain scheme of decoration.

(*Continued on page* 49.)

DISTINGUISHED LINE AND ARTISTIC BLENDING OF FABRICS CHARACTERIZE THESE HANDSOME GOWNS

For "Fashion Descriptions" and prices of patterns see page 82

Daghestan rug in deep, rich Oriental coloring. Size: 4 x 6 ft.

ON A SMALLER SCALE

Many people who live in apartments and small houses do not seem to realize that their wall decorations should be on a smaller scale than that of more palatial houses. Large oil paintings with ponderous frames are crowded into tiny apartments until they seem to overpower everyone in the rooms, and everything, even the people themselves, seem to be out of perspective. A sheeplike desire to copy the effect of more spacious and elaborate houses is the cause of much of the dissonance in simpler dwellings. If our wealthy friends hang their walls with oil paintings it is not sufficient reason that we who live in small flats and cottage should imitate them. Some persons do not seem to realize the enormous difference in oil paintings. If they cannot afford a fine one, they buy something within their means, one of indifferent quality often as not, when an exquisite etching by a celebrated master could be purchased for less, with an infinitely more pleasing result. If you cannot afford good etchings or prints, turn your attention to photographic reproductions and for four or five dollars possess a picture that will put a mediocre oil painting to shame. Then there are the magazines! The black and white work of our artists is not excelled in any other country of the world. Before we throw away our weekly and monthly periodicals it might be well to glance through them to see if there are not a few illustrations worthy of framing.

OUR MAGAZINE ILLUSTRATIONS

In Europe there are many enthusiastic collectors of our magazine illustrations. The drawings of Abbey, Maxfield Parrish, Howard Pyle are eagerly cut out and many find their way to the wall, where they are hung side by side with valuable etchings and old woodcuts. It is not at all improbable that in a few decades these illustrations will be collected as ardently as the once despised Japanese prints are to-day.

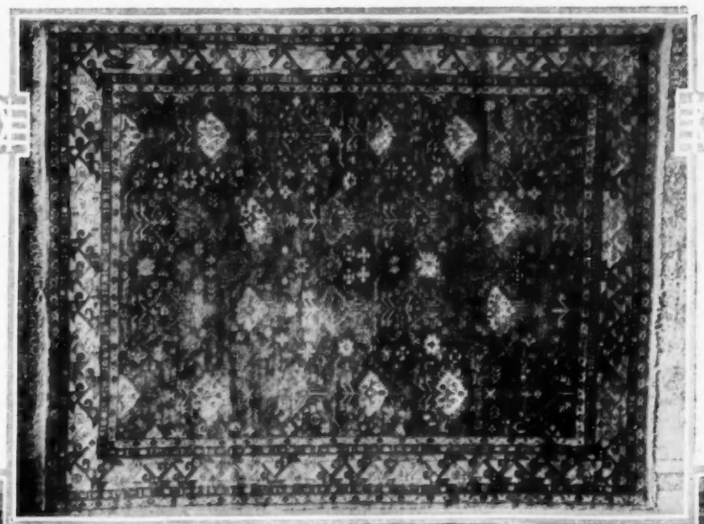
Nowadays we exclaim over the genius that manifested itself in the work of Hokusai and Utamaro, nor do we stop to think of the genius showing itself continually in our own contemporary art. Aubrey Beardsley, for instance, rivalled the Japanese in his knowledge of the line. Drawing has rarely reached such a stage of perfection as in his work. The delicacy and firmness of stroke, the almost perfect harmony of design together with the richness of invention in all details puts him in the rank of the best of the Japanese.

BEARDSLEY'S ART

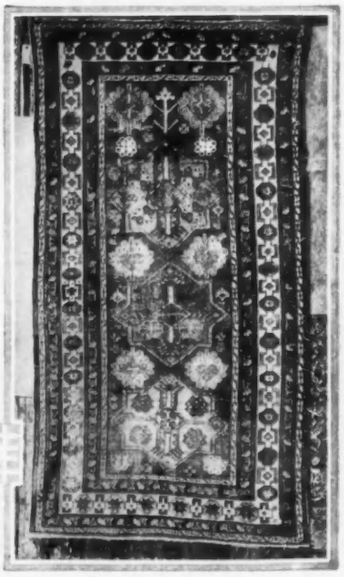
These drawings are not exactly what one would hang in the nursery, but they are decorative for the walls, and in technique they are unsurpassed. Copies of the Yellow Book may be found at many of the second-hand book shops that contain many drawings of this remarkable man. Another magazine, The Savoy, now out of print, contains some of his most brilliant work. Among the drawings best suited for wall decoration are his "Rape of the Lock," from the "Rape of the Lock" series, to be had through any art dealer; "The Battle of the Beaux and Belles," also from "The Rape of the Lock"; his "Venus and the Terminal Gods," "The Christmas Card of the Madonna" and "The Coiffeur," from the Savoy. "The Savoy," "The Page" and "The Yellow Book" are all worth looking through for wall decoration possibilities. Gordon Craig's "Mask," published in Florence, contains much that is worth while. "Jugend" is a perfect treasure house of originality and distinction by the best artists in Germany. Look for the work of Julius Diez, remarkable for its decorative pattern and for its poetic whimsy; for that of Eichler with its delightful fancy and beautiful color harmony; for that of Munzer, Puttner, Salzmann, Weizgerber.

"The Connoisseur," "The International Studio" and the Burlington Magazine contain a great deal that is suitable for framing. Whenever you see an old copy of "The Century" about to be relegated to the waste basket look through the pages and see if there are not any of the Timothy Cole wood engravings inside, a Howard Pyle, a Jules Guerin, a Maxfield Parrish! "The Century," "Scribner's" and even the more popular magazines yield a store of precious things in illustration that are only waiting someone appreciative enough to put them in glass and frame. The dealers in the smaller art shops have learned the value of framing magazine illustrations, and often make three or four hundred per cent. by doing so. The Jules Guerins illustrating Hichens articles on Egypt could have been purchased at the price of four or five magazines some few months ago. The same pictures inexpensively framed are now on the market and sell for two and three dollars.

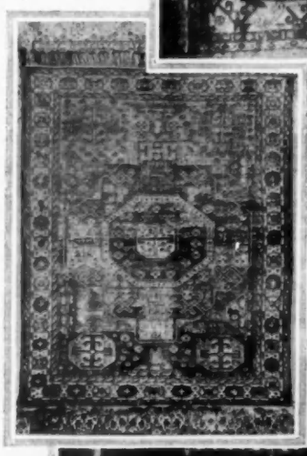
The amateur photographer is at last waking up and is just beginning to realize the unlimited possibilities of his art. His output, far from being a terrifying thing to contemplate, as it was a few years ago, is quite often worthy of attention for wall decoration. The snapshots themselves would appear too trifling if hung, but they can very often be enlarged effectively, and greatly improve in the process. I have in mind three or four small photographs that friends of mine have rescued from the comparative obscurity of a scrap book. There pictures of wooded hill and quiet stream have made the most attractive enlargements and are now the only decorations on the walls



Persian Serapi rug with dark blue ground and soft colorings of tan, olive and rose. Size: 11 ft. 5 in. x 9 ft.

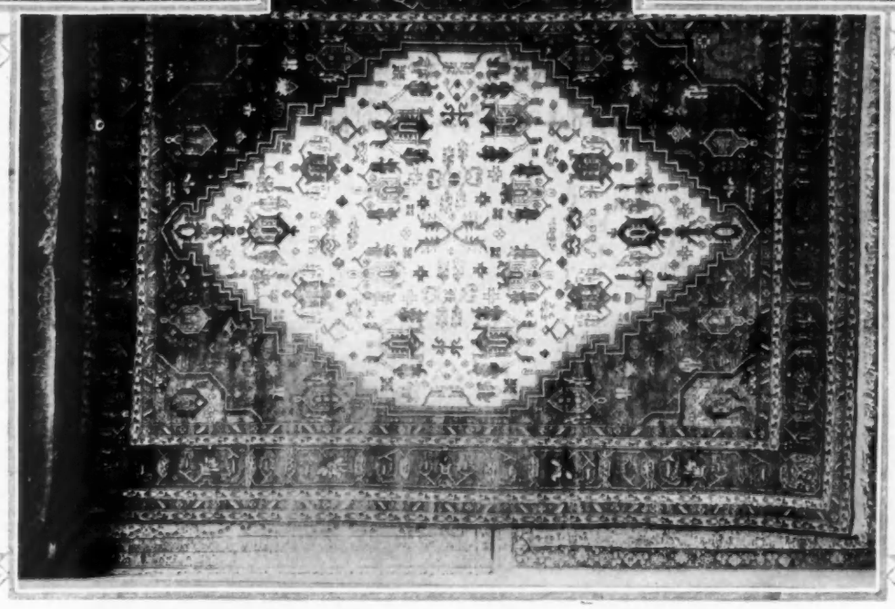


Daghestan weave in terra cotta, blue and old ivory. Size: 4 x 7 ft.



Handsome design of a Daghestan weave. Size: 4 x 6 ft.

Rich tones mark this Daghestan rug. Size: 4 x 6 ft.



Persian Serapi rug with a deep rose ground and écru center marked with blue and red motifs. Size: 12 ft. x 8 ft. 10 in. From Joseph Wild & Co.

of the small living-room. The original snapshots were taken by an amateur who had an innate sense of composition. The films were put in the hands of a professional photographer who enlarged them just enough to give the trees and bushes in the photographs the feathery and mystic quality of a Corot. Indeed, one of the photographs has a great deal more of the elusive quality and feeling than can be found in some of the best photographic reproductions of a Rousseau or a Corot.

ENLARGING YOUR SNAPSHOT

Look over your snapshot book for pictures, and if you find anything that makes a particular appeal, take it to a good photographer and let him decide whether or not it will make a good enlargement. The result may be surprisingly good and such a picture has the value of being both beautiful and charmingly intimate in its association. One of the most important factors in the presentation of pictures is the framing. This matter should be given the most careful attention, and in some instances not a little study. The beauties of a print, etching or photograph can be greatly enhanced by intelligent framing. On the other hand, the effect can be most decidedly lost if this matter is not given sufficient attention. A picture with its mat and frame should appeal as a whole without the obtrusion of the necessary accessories. In selecting a frame, one should be very careful to choose a design that will not distract the eye from its intended interest. Frames of bright color or ornate design will often do this, and the effect of the picture will be lost sight of. A frame of elaborate design should be selected with the greatest care, especially one that belongs to some particular period. It is obvious, for example, that an old Italian frame is entirely unsuited for a photograph of an Indian, but this incongruity is actually now and then encountered.

Occasionally, too, we run across Madame Recamier in her classic gown reposing inside a frame of the most flamboyant Louis XV *period*, a Fête Champetre by Watteau or Pater, in an Empire frame with brass ornamentation, antagonistic both in line and period.

HARMONY

As a rule, it is better to put all photographic reproductions in frames that are free of pattern, but should an ornamented frame be used, reference books should be consulted if one is not sure of the compatibility of its style. Of late, the framers in some of the larger art shops seem to have given the matter of styles and periods a more careful study, and generally one can rely upon their advice. One need not put as much emphasis on the epoch if the frame is of simple pattern, for many of the frames of the different periods are plain and unobtrusive enough not to clash with any picture.

As to width, a frame should be selected in its relation to the size and to the subject of the picture intended for it. A narrow frame on a large picture usually succeeds in making a trifling effect and is unsatisfactory from a utilitarian standpoint, as the heaviness of picture and glass tends to force the joining apart. A picture of bold outline and heavy masses requires a wide, substantial frame to carry out the feeling of solidity. On the other hand, delicate drawing and coloring require narrow frames, as they become almost insipid in contrast with a wide molding.

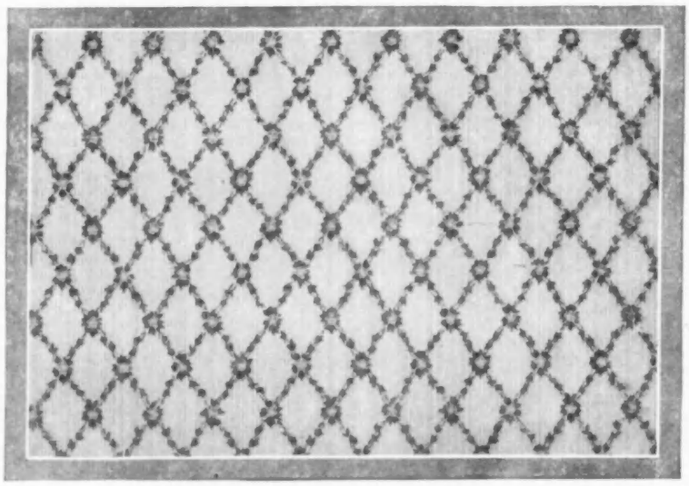
As to color, it is a good plan to match the frame with the darkest general mass in the picture. For example, if the frame is black and the darkest mass in the picture is brown, the whole composition weakens and the colors lose their strength.

WITH THE FRAME IN MIND

Oval and round frames should be selected with care, as a room filled with many of them creates a most inharmonious effect. One or two, however, often break the monotony of a wall on which there are many square and oblong pictures.

Considerable thought should be given to mats before they are used. A great many water-colors and etchings are most successfully used with a mat, while others appear to great disadvantage when mounted. The sensible way to decide upon this point is to place a sample of the mount close to the picture, carefully noting its effect on the general color of the composition. Large heads, and indeed portraits of nearly every kind, are best adapted to close framing, and as a general rule the best result can be gained by the use of a deep moulding, one that curves in slightly towards the picture to give the illusion of depth.

SHERRIL SCHELL.



Boudoir paper in lattice design of pink roses

THIS SEASON'S ATTRACTIVE WALL DECORATIONS

THERE has never been a time when the choice of wall coverings was so varied and when so many really beautiful possibilities were offered, even to the very limited income. Where the walls are of rough or sand-finished plaster there is a prepared oil paint made which ensures a dull, soft finish to the walls: this comes in the most exquisite pastel tones as well as many strong, rich colors. This wall treatment is thoroughly sanitary as well as durable and unfading.

Another great advantage in employing these ready-mixed colors is the surety of obtaining the exact shades one desires. The painted walls may be used in combination with paper or fabric, as in a dining room, for instance; below the plate-rail may be done in oil colors, while the upper third may be covered with a decorative wall paper. The line of wall papers, friezes, and fabrics of all kinds suited to wall coverings is so extensive that the task of choosing is perhaps more difficult than if the selection was more restricted. If, however, there are any furnishings on hand, a rug, some special piece of drapery, or even a colorful piece of porcelain from which the motif may be taken as a fundamental idea, the decorative scheme can be evolved much more readily.

Border in ribbon and floral design

HARMONY THROUGHOUT

In period furnishing, or in the pronounced type of some of the vernacular houses such as the Craftsman style, wall treatments must, of course, be characteristic and in harmony with the house. For the house of Colonial architecture the best choice in paper is two-tone effects in the block patterns characteristic of that period; or the landscape papers, which are very decorative and suitable where properly supplemented in the fittings of the room; otherwise for such rooms the two-toned papers are the safest choice.

Where it is desired to bring out the French feeling in the decoration of the room the walls may be paneled with silk brocade or covered with a satin-finished paper of formal French design.

Few people realize that hardwood paneling for wainscoting can be purchased by the yard, and it is 5 feet wide; the price is $2.50 per yard. In remodeling a house this proves particularly acceptable when the furniture to be used in the room is along Elizabethan, Flanders or Jacobean lines, or if one is lucky enough to own exquisitely carved Italian pieces which may form a part of the dining-room suite. Furniture of this character seems to require the support of wainscoted side walls.

PANELING

It is a very usual thing in English flats to employ what is known as a fitment for drawing rooms or dining rooms. This is nothing more nor less than an adjustable wainscot which goes with and is a part of the furnishings of the room; and when one is well disposed toward the room one has lived in, it is a very excellent plan to move the background with the furniture. Any style of paneling can be ordered in any hight, and the cost is not excessive. Of wall papers this year there is a bewilderingly beautiful collection. The imported papers, especially the English ones, still hold the first place in color, quality and in designs. The strength of the drawing and rich colorings these show place them with good mural decorations.

AN UNUSUAL DESIGN

Among the most unusual and artistic designs is one showing shadowy brown tree holes against an orange sky line with dimly suggested green grassy spaces in the foreground; or another of interwoven branches with brown twigs and bluish-green foliage on a smoky-blue ground broken here and there by a splash of sunshine yellow. Such friezes are full of excellent suggestions for the color treatment of the room. These particular styles are suited only to interiors in which there is much of darkly stained woodwork, and would be found appropriate to hall, living-room or dining room. Quite another type of room is brought to mind by a paper showing stretches of faintly green meadows starred with daisies and banks of blossoming apple trees in perspective. Here one's fancy builds a dainty pink and green bedroom with pastel green walls and cretonne hangings showered with apple blossoms. Other papers suited to upper third wall treatment show landscape effects in clear, crisp colors, the repeat occurring in many of them once in ten feet.

NEW DESIGNS IN PAPERS

For entire side walls many of the latest papers show very neutral colors in one or two tones. A dull gray-green, rough-surfaced paper has a faintly seen three-inch figure of a cluster of grapes, the closely massed grape leaves forming the background. The border to use with this is less than three inches in width and has rich tones of green, brown and purple grapes and leaves. Borders of this width should be set immediately below the picture rail. If the room is large the border looks well set about the doors and windows, closely outlining them.

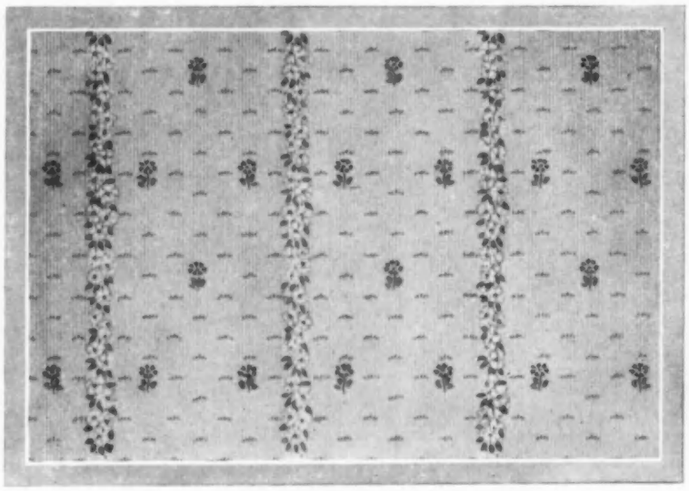
A two-toned paper in shades of mulberry red and the lighter raspberry tone is very beautiful, and in a room with rich, dark furniture is particularly effective. Many shades of brown from the wheat brown to the coffee tones appear in the new papers, and the oatmeal (warm gray to brown gray) is very much in evidence.

CHARMING COLORING

A charming boudoir paper shows a tiny diamond-shaped lattice made up of little pinky roses and leaves on a faint tan ground. (See photograph.) Another has prim little clusters of grandmother's garden flowers—pink, blue and yellow—set at spaced intervals on a glossy ivory ground, each little bouquet enclosed in a raised medallion. Stripes formed by tiny blossoms strung together, borders of clumps of pink and crimson roses almost fragrant in their natural hues, and ribbon borders showing smartly tied bows at intervals, in which are stuck a few sprays of exquisite blossoms of the lily of the valley. (See photographs.) These ribbon borders are about two and one-half inches in width and come in beautiful shades of turquoise blue, Colonial yellow and soft pink; used upon a striped two-tone oyster white wall, giving the paneled effect, the result is charming.

In fabrics for walls there seems ever some new and attractive addition. The linen canvas can now be obtained in two-color effects. The blue and green is a pleasing combination; also yellow and golden brown. The pioneer burlap is now so improved from its first state that we scarcely recognize it. Any one of these textiles can be used where there are cracks to be covered.

MARGARET GREENLEAF.



Boudoir paper of vari-colored roses forming stripes

INEXPENSIVE FRENCH LINGERIE *for the* LIMITED INCOME

Simple Handmade Underwear Cut on Good Lines and Ornamented with Hand Embroidery is Always Tasteful and Distinctive

LINGERIE is the natural subject of feminine interest after the abatement of holiday shopping, and the great department stores regularly feature white goods at this time. In fact, women look forward to this breathing spell at the beginning of the year to replenish their lingerie supply. French lingerie has always outranked the domestic, its marked feature being the handwork used. The French are always insistent upon correct lines for underwear aside from the hand-embroidery which characterizes their lingerie, and even a small bit of it carries more distinction than the fluffy machine-lace trimmed garments which prove a snare and delusion.

Happily the dainty hand-worked French lingerie is within the means of everyone. It costs no more than the ornate lace trimmed garments and the satisfaction in wear and in smartness is beyond comparison. The illustrations show some charming garments that will prove splendid investments and are models regularly kept in stock, so that one can always match sets.

The first illustration, a nightgown, is of a good quality muslin with a yoke outlined by a double scallop, hand-embroidered. A dainty floral design is used on the yoke and the sleeves, which also have scalloped edges. Hand-worked eyelets are run through with a dainty colored ribbon which draws up the round neck. This is a most effective nightgown and has the added virtue of having nothing to get out of order, this not being the case where laces and insertions are concerned. Like all real French underwear, this dainty garment is put together entirely by hand, even the hem being so done. Altogether this nightgown is excellent and unusual value at the price of $2.75.

The first of the three chemises is of fine nainsook and has a simple scalloped edge outlining neck and armholes; it is without other trimming save for the ribbon run through the embroidered eyelets. However, it is a very effective chemise and capable of any number of trimming effects. A design of one's own choosing may be worked on the front; or again, Cluny, Valenciennes and other laces would make a handsome trimming. The butterfly and the clover motif are among the most effective and may be had not only of lace, but also in the embroidered batiste. Squares of filet lace are especially good for insets this season. Many women are very partial to the monogram, which may be as simple or elaborate as desired and serves both an ornamental and practical end. This clever little chemise of excellent quality is only $2.25.

The second chemise illustrated is of a lovely quality of nainsook and is very daintily wrought. The front is embroidered in a design of forget-me-nots. One could not desire a more effective garment which suggests the most exquisite type of French lingerie. The price is $3.75.

The last chemise in the line is of muslin with a hand-worked scallop finishing neck and armholes. The embroidered design used is in festoon effect. This garment is for general service and is sold at the very low price of $1.25.

The illustrated corset cover is of fine muslin with the regulation hand scalloped edging, and the handsome floral design used is partly of the eyelet embroidery, which is shown on smart models this season. This is an excellent model, made on carefully cut lines. Such a corset cover always makes a wise investment, for not only is it a staple of lingerie, but it may be used with another portion to form a combination. The hand-embroidered combinations are rather expensive, but by using this corset cover with a plainer lower portion of drawers or underskirt one can easily acquire a splendid substitution. The price of this corset cover, every stitch of which is wrought by hand, is only $1.75.

The lovely sleeping cap illustrated is a French novelty to which women are devoted, and this model is most fascinating in its coquettish effect. It is made of the sheerest nainsook. The edges are embroidered in scallops and tiny hand-run tucks are used, and also an exquisite embroidery of forget-me-nots, which forms a trimming band. The ties are of the material with scalloped ends and are joined on with a tiny tucked puff at each side. Price $3.75.

The last illustration is a pair of drawers of fine muslin fashioned in circular style, fitting closely over the hips and having daintily scalloped edges. This model could be caught up at the sides and tied with bows of ribbon run through embroidered eyelets. An embroidered monogram or insets of lace motifs might be added. This scalloped edge style also comes in a chemise at $2.25; an underskirt at $1.75, and a nightgown at $1.50.

Cut on the lines of the fine corset of high price this excellent model, developed in coutil, is sold at $3.50

French lingerie, hand made and hand embroidered, which ranges in price from $1.50 up

A GOOD VALUE IN CORSETS

A new and inexpensive corset has recently been put out by a well-known house. It is made on the latest lines, being designed after the higher-priced models and having all their best features. The bust is low in keeping with fashion's decree and the hip portion has the extension which gives the silhouette now in vogue. This corset is whaleboned and has also heavy steels at the sides. It is made of white coutil; and, by the way, the more conservative houses adhere strictly to the coutil corset, for it holds its shape much better than batiste, although the batiste will be furnished on special order. This model has a 12½-inch steel front and is supplied with front and side hose supporters. A lace trimming and a bow of ribbon add to the dainty effect of this excellent model. For good wear and thorough comfort no better corset can be found. The price is $3.50.

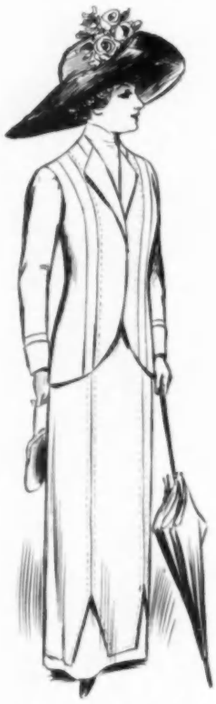
BATISTE NIGHTGOWNS IN COLOR

Nightgowns of sheer batiste, almost like silk in its soft, lustrous finish, are lovely. The model is especially attractive, with its short, seamless sleeves and prettily hung skirt. A pretty lace bow is inserted at the front and a white ribbon rosette is at the left. Beading and ribbon are the finish. This model may be had in white, mauve, shell pink, ciel blue and champagne color for $5.

NEAT BRASSIÈRE

A practical brassière may easily come within the subject of lingerie. In shape it is extremely good, the material being light in weight and carefully boned over the bust. A lacing is placed at the back for greater facility in adjusting it to the individual figure. The front is fastened by means of hooks. The bottom edge at the front is shaped in two decided points in order to keep it well down over the corset. A narrow band of the material runs over the shoulders to form the armhole. Every woman, whether stout or not, should do away with the unsightly corset line by the use of a brassière. The above style is $1 untrimmed, and $1.25 if a lace and ribbon trimming is added. It comes in bust measures 34 to 46 inches.

In this chemise there is a little puff of batiste around the neck. It is finished in batiste and Cluny



A tailor suit of broadcloth and serge

Of taupe charmeuse that drapes charmingly

Peignoir of double-faced cloth

An unveiled white blouse trimmed with white silk braid and fringe. The theatre bonnet is of gold tulle

The ART *of the* LITTLE COUTURIÈRE *of* PARIS

With Clever Artistry and Charming Adaptability She Assists the Woman of Small Means in the All-Important Matter of Expense

LA petite couturière de Paris? She is the little lady with the fairy fingers and the hands that talk, pale of face and with tired eyes, but possessed of courage and resource and great enthusiasm. She is to be found everywhere in this city of art and splendor; this city of laughter and work. Every other doorway bears her name, and the back staircase of every second house echoes to the chorus of her midinettes, to the song and chatter of the busy little seamstresses who do her bidding. They, too, have the fairy fingers, and the delicate, airy touch. And always they sing as they work, always they chatter and fill the air with pleasant stir and murmur.

You cannot mistake the little dressmaker, whether she be at the theatre, the races, or crouching in the rain under the shadow of the great social portals where carriages discharge their glittering ladies. By signs other than pale face and tired eyes is she known. By her little book and pencil, not the ubiquitous book and pencil of the journalist openly displayed, but the shy, timorous little book and pencil that forever play hide and seek in the folds of her garments. What does she with book and with pencil? Well, she sketches and makes notes; she makes all kinds of tiny sketches and all manner of hasty notes. She records every new movement and every new twist and turn in the creations which pass in procession before her, and there is little that escapes her.

In pink liberty with short tunic of pink marquisette

THE LITTLE FRIEND AT COURT

And she has other casual means of acquiring knowledge. After dinner on many an evening she answers a call on her bell and admits another pale and tired little woman, a little woman whose fingers are also fairy and whose hands have a language all their own. This is her little friend from the workrooms of a great couturière, the friend she sat by at the work table in earlier days, before she took her fate in her hands and started her own little place. And they talk, do the old friend and the little dressmaker, and somehow it happens that the conversation veers round to the important events taking place in the stately salons in the Rue de la Paix. And despite the extraordinary loyalty of the Parisian midinette to her employer's interests, who can doubt that when she leaves her friend that friend is possessed of a few valuable hints as to which way sartorial winds are blowing?

HER SMALL ESTABLISHMENT

It is a hobby with me to make acquaintance with the small couturière, the petite artiste des modes. And one there is whom in particular I rejoice to see whenever I feel fresh enough to cross her cobbled courtyard and mount the five flights of tortuous stairs to her low-ceiled apartment in the faded, rambling mansion where she lives.

A striking little rabat and an exquisite muff

I was there the other day. She had her ear to the workroom door as I entered. "What are they singing now?" I asked. "I was just wondering," said she. "It is something very sweet and very beautiful." "It is, indeed," I cried, of a sudden catching a familiar note, "it is 'Softly Wakes My Heart' from 'Samson et Delilah.'" "Do you know," said the pale little woman, turning away, "it really refreshes me to hear them sing. It seems to help the day along." How intensely human the French are!

"I am come to talk with you about gowns," I said, "to find how economically you can copy smart examples of the mode." Whereat she became interested at once. Picking up a rough sketch of an evening dress, she observed: "Of course, the mode at present contains little that is new as to silhouette. We still have the long skirt with its straight though unpinched lines—the long skirt with a train, not too short

(*Continued on page 72.*)

A stunning afternoon gown in black cachemire de soie and plaid

THE WELL SHOD FOOT

Good Style Boots and Slippers and Some Little Accessories That Save Hosiery Wear

Black or tan calfskin low shoe

Pump in patent or black kid

Bedroom slipper in suede. Footwear from Frank Brothers

Walking boot in black or tan

Slipper of black satin with beaded rosette

THE footwear illustrated gives the boots and slippers which must be a part of the wardrobe of every woman who would be properly shod for all occasions and is an ample supply for the limited income wardrobe. The ties shown in the first cut come in black and tan calfskin. They are of the best cut and design and give excellent service and comfort. A wise woman always invests in a good quality of utility boots and she has her reward in constant good service.

The smart pumps shown in the next cut come in patent leather or kid. They make a neat and attractive pair to slip into for house wear or mild weather. The kid pumps are smartest with kid buckles, but steel or silver are generally used with patent leather.

The third cut, in the center of the page, gives a bedroom slipper of suede with a silk pompon. These slippers come in all colors and wear excellently well.

A stout pair of walking boots for severe weather must of course be included in the list. That illustrated is a smart high button style giving a very trim appearance. This style can be had in tan and black calfskin. For everyday walking wear tan is preferable if but one pair is selected.

The last cut at the top of the page shows a dainty evening slipper. One is permitted great leeway in the choice of these. But every limited wardrobe must of course have one pair of black slippers and these may be of kid, black velvet, suede or satin. The ornament illustrated is a butterfly bow of beaded tulle, though other ornaments may be used such as cut steel, rhinestones or jet.

The toe guards and hose protectors illustrated are well worth while using, as they add considerably to the longevity of the naturally frail silk stocking. The toe guard is a mitten effect which slips on first over the toes and prevents the friction against the stocking. These ingenious devices are perfectly comfortable to wear and stay in place. They come in white silk at twenty-five cents and in cotton at ten cents.

The hose protectors are made in silk only and are fifty cents. They are of double layers, the top of the stocking slipping up between and the supporter fastening through the three layers. Such an arrangement does away with the strain which results in the hideous ladders.

The box illustrated at the lower part of the page shows an important adjunct to the care of footwear. Boots and shoes must be kept clean and polished and this compact little case of paste, dauber and polisher performs this service. There is also a cleaning fluid which is not illustrated, but may be had from the same firm that sells the polishing box. This Easy Cleaning Fluid, appropriately so called, does its work thoroughly and has none of the disagreeable odor usually characteristic of such preparations. It may be used with impunity on kid, satin, velvet or suede and does not harm the most delicate color.

A stout pair of tan walking boots is illustrated in the left cut of the footwear trio, they lace up and have an outline trimming of stitching. The boots are cut high after the smartest models. They give excellent service for general utility and make a good standby to fall back upon in inclement weather. The slippers shown are of black velvet and have smart ornaments of ribbon and rhinestone buckles.

The last cut of the three illustrates a new type of riding boot. The lower portion laces, thus doing away with the bulky wrinkles of the regular boot. The upper part is blocked after the ordinary riding model.

Three necessary adjuncts to footwear are shown in the new style of rubber and two shoe trees illustrated. This overshoe fills a long-felt need. With it the feet may be kept dry and at the same time not present that bulky appearance which the ordinary rubber always gives. This style fits the shoe carefully and protects the toe and heel, the two vulnerable parts.

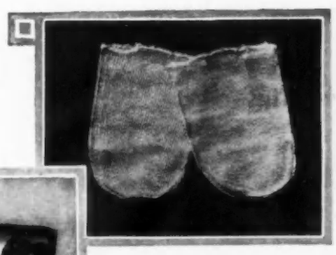
The upper shoe tree is a light weight, perforated metal affair—excellent for slippers. The other model for heavier boots has an adjustable sliding range of nearly two inches in length. It comes in any shoe size.

HINTS IN HOSIERY

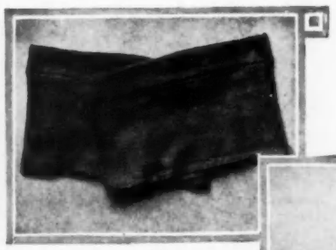
A woman has a natural weakness where hosiery is concerned. Silk stockings are certainly seductive and cannot be withstood —so, granted that a woman of small income has this weakness, the next step is tempering the temptation. This comes about in the form of the cotton-footed silk hose, a compromise between pride and economy. An excellent wearing pair, just the thing to slip on for evening, comes in a $1.19 grade at a well-known hosiery shop.

A stocking of splendid endurance that will prove a boon to the woman who walks, comes in Sea Island cotton, very soft, elastic and extremely durable. A pair costs 85 cents or $5 the half-dozen, and they are to be had in black, white and all colors.

Following the strong tendency of fashion for two-tone effects, stockings are made in this manner this season. Very effective hosiery of a beautiful quality of lisle and silk mixed comes in two-tone ribbed effects of wine and black, green and black, navy and black, at the reasonable price of $2.50.

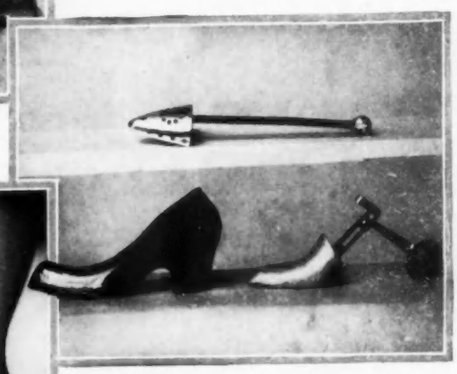


White silk togards



Silk hose protectors

A compact shoe polishing set of three articles



Two styles of trees and a smart rubber

Smart high laced walking boots

Black velvet slippers with fancy buckles

A new style in riding boots

No. 4. Charming blouse of marquisette; the front, collar and cuffs embroidered in color

No. 1. This tailored waist will be made to order in either linen or Viyella flannel for $4.50

No. 5. Lovely model having the Dutch neck and sleeves edged in Cluny lace

SEEN *in the* SHOPS

Properly Fitting Blouses Made to Order Inexpensively—Marquisette Waists in Silk and Cotton—Scientifically Constructed Brassierre for Stout Figures

EVERY woman longs for a perfect fitting shirtwaist, and though the shops provide quantities of good ready-made models, it is a hit or miss question whether they will adapt themselves to individual styles of figure. A young woman of great capability has devoted herself entirely to the achievement of shirtwaists which are made to measure at the most reasonable prices. She provides a measurement blank on which details of your proportions may be sent in and waists are made thereon. This insures collar bands that are right, cuffs that are not too large, sleeves of the proper length, and flat, smooth shoulders.

In sketch No. 1 is illustrated one of the models turned out by this establishment. It has nine tucks on either side of the front toward the outside, stitched only part way down, so there is the required fulness over the bust. The back has a double box-plait at the middle with two half-inch tucks on either side arranged so that they start at the shoulder and taper in to the waist line. White madras costs $3 in this model; colored, $3.50; while linen and Viyella flannel are both $4.50.

Particularly good is the original of the second illustration, very well adapted to Viyella flannel and made with a broad plait over the shoulder, which is its only decoration. The back is plain and the blouse is especially smart and trig. Its cost starts at $3 for the madras and goes up to $4.50 in Viyella. The third blouse is exceedingly well handled, with five narrow tucks running to the waist line on each side of the middle plait. Out beyond these there are one-inch tucks released at the yoke. There is a box-plait in the back with narrower tucks at the side. The prices of this are the same as that of the first model shown. Flannel waists of this make have the fulness below the waist eliminated so that they are very smooth around the hips. The material used is of the best and the finish and sewing are good, and we can thoroughly recommend them to all women who appreciate what it means to have blouses made for their especial proportions. Perfection in fitting is the first requisite of the tailored waist.

MARQUISETTE WAISTS

The shops are fully abreast in their spring preparations of the new vogue for marquisette blouses. They are to be had in all styles and colorings and are most attractive and moderate in price. In the fourth sketch is given a lovely one embroidered in a colored design of closely arranged dots on a white background. This model is to be had in either Alice blue or rose color. There is a broad tuck at the shoulder running down to yoke depth. There is a detachable frill of marquisette trimmed with Valenciennes insertion and edging, crocheted buttons making a good finish. The sleeve is long, and both cuff and collar have a decoration in their turnovers of the embroidery. Price $7.50.

In the fifth blouse is a picturesque little model with a Dutch neck edged in Cluny. All around this are sprinkled embroidered dots, and there is a curved panel of the same across the bust, supplemented by two groups of white buttons embroidered in blue thread, four on each side. The three-quarter length sleeve has fine tucks laid around it, together with a fold of the marquisette at the edge with a Cluny insertion inside. The embroidery appears in a panel on the outside of the sleeve.

Such wonderful value as one gets in the little waist reproduced in the sixth illustration, a cotton marquisette striped in color, which is to be had in blue, pink, tan or black with white. It costs only $1.90, and yet is well cut and well finished. Stripes are very smart and shown in the best waists. The plaited muslin frill buttons in so that it may be taken out for laundering, or the waist worn without it. A linen collar goes with the waist, and the cuffs are planned for links. At the front, tucks run down to yoke depth.

A BRASSIERRETTE FOR FLESHY FIGURES

Many times have we been offered good things in the way of brassierres, but the hight of construction has been reached in the latest model, which combines a business-like brassierre with a nainsook corset cover at the front. The material, while not bulky, is very strong and of sufficient weight to be a reliable support. The back is tight fitting and high enough to prevent fleshy shoulder blades from showing, holding the shoulders erect and entirely eliminating any bulge over the top of the corset. The cut under the arms is close and snug, supporting the flesh that finds its way there. In the front the supporter is so constructed that it removes the usual fault of flattening the bust and pressing it upwards. The model curves inward at the top so that it holds the bust naturally and gracefully. By bracing the bust and distributing the flesh evenly and properly, this garment reduces it fully two inches. The nainsook cover that is attached at the front only is semi-fitted and made as scant as possible, so that there can be no complaint of fulness, but it gives as easy a fit as the outline of an ordinary corset cover. The inner garment laces at the front and also hooks, so that it can be adjusted, loosened or tightened after it is put on.

OUTING HATS

Very attractive hats are offered in sporting shapes that look so fresh and dainty that one longs for summer to come in order to wear them. There is a charming model with a broad brim and round crown faced in natural Java straw and covered smoothly with French linen in old blue, white, brown and lavender. The hat is absolutely plain, with only a tiny roll for the band. Nothing could be smarter for outing wear than this model; price $7.50.

Peanut straw is the name given to a new coarse-meshed straw which gives the effect of woven grass. There are all sorts of smart little hats in it. One with a brown satin scarf and faced in brown Java, has a round crown and a rolling brim like the velour hats worn this winter; price $5.25. An excellent inexpensive model in it is an informal shape at $2.50 with a tailored band of cherry grosgrain ribbon. A broad brimmed sailor Panama in a very moderate priced quality is $6.75. The band is a plain one of black ribbon.

EMBROIDERY FROM THE PHILIPPINES

Though the embroideries done in the Philippine Islands can scarcely be called native work, nevertheless the prices marked on the different pieces are surprisingly low —as low as if we were living in France and buying our embroideries from the natives of that country. A certain firm of importers, having shops in several of our American cities, brings from the Philippines every year thousands of exquisite examples of embroidery. Suitable for use as blouses, gowns, table doilies, etc. On stop-

ping at one of these shops, I was astounded to hear the prices quoted. The man in charge explained that the entire work—even to the weaving of the delicate foundation materials—was done by the native Spaniards of the Islands. Then I was able to understand why the different articles could be sold so reasonably and yet at a profit to the merchant; for, in a tropical country where the cost of living for the lower classes is next to nothing, a very small wage is sufficient even for work of great artistic value and skill. Moreover, the materials, the greater part of them a cobweb-like fabric made from the fibres of the pineapple tree, are durable as well as sheer in texture.

Let me give a few definite examples of this noteworthy stock. Beautifully embroidered blouse patterns, a subject of never-failing interest to the American woman, are here sold for $2.50 each. The material alone, in the United States, would cost as much as that. It is of a weave called Berlin, in effect like a fine white batiste. The front of the blouse is done in a dainty convent embroidery with touches here and there of filet work (not an inset but done in the material itself by means of a skilful drawing and tying of the woven threads). The designs are all taken from the flowers of the far East, and very graceful will they be found. Pieces for the collar and cuffs are also embroidered, to match the blouse front, and an ample quantity of the material, for a figure of any size, is provided. Most of the models are arranged to button down the back.

From this $2.50 style, the prices rise higher and higher, the embroidery growing more intricate and still lovelier. For $7.50 is sold a really handsome blouse pattern. It is of the same material and similar embroidering, with delicate touches of filet work, embroidered in minute dots, over the entire pattern. The woman who refuses to discard the white blouse for wear with her tailored suits will find this style quite smart enough for afternoon use. In a blouse, $1 more in price, the embroidering is also placed on the outer side of the sleeves and on the two pieces of the back. The work is as fine and attractive as that used in the $7.50 model. Another blouse, of excellent material, shows a broader embroidery stitch, much more heavily raised and therefore more difficult to do. This has, in addition to the raised work, an openwork of the filet embroidery. It is sold at $10.

If one prefers the pineapple silk, with its soft texture and high luster, a blouse pattern of it, embroidered in a graceful design down the front and on the collar and cuffs, may be had for $10. This material is finished either in white or in an ivory-like écru tint. The latter would combine admirably with a suit of maroon or seal brown.

No. 6. Effective waist developed in cotton marquisette striped in color

EMBROIDERED ROBES

Another hand-woven Philippine material is a pineapple cloth. It is cream white and sheer, yet without the silky finish of the pineapple silk. This is very suitable for use in elaborate lingerie gowns. Robes of it, fairly covered with an embroidered flower design, are sold for $35. They may be had in a bodice and skirt pattern or in a one-length princess model. The princess style could, of course, be cut apart at the high waist-line so as to give the becoming Empire effect. Three panels of handwork extend down the front and sides of the skirt, and a matching embroidery trims the front and back of the bodice and the outer side of the sleeves, as well as the collar and cuffs. With such a chance at hand, one is tempted to think about next summer's filmy gowns.

Whole frock patterns for afternoon wear are made up of a fine batiste. The embroidery, done in this case in a wide, bold stitch, extends down the entire front from shoulder to hem and shows also on the bodice part of the back. With sufficient material for its making, it costs $18.50.

EXQUISITE TABLE SETS

Likewise, in this Philippine work, come doilies of graduated sizes for table use. When one grows tired of the more usual sets of Cluny, Madeira embroidery, etc., it is a relief to turn to these more delicately executed designs. The pineapple silk of which they are made, gives to them a rich Oriental air. These pineapple fibers, by the way, are first of all refined by hand and then woven on a hand loom, so it is little wonder that the result is a fine closeness of finish, seldom obtained by machine - woven fabrics. Thirty-seven pieces compose the set—one dozen glass doilies, one dozen plate doilies, one dozen larger doilies and a centerpiece, 30 inches in diameter. The doilies will not be sold separately, the entire set costing $55. Each piece is worked in a thread-like design of delicate vines and flowers, interspersed with filet work, and the circular edge is finished with a close-set, narrow scalloping. The workmanship is of the finest.

No. 3. Smart plaited waist made to order in linen or Viyella flannel for $4.50

SMART, READY-TO-WEAR BLOUSES

If blouses are made to order, their cost each season produces a deep hole in one's income. Many women will say that the shop-sold blouse, though much less expensive, is likely to be ill in fit and "shoppy" in appearance. This, of course, is true in many cases, but there is at least one shop where a specialty is made of beautiful, ready-to-wear blouses, far from exorbitant in price. And if such blouses, of a fine French cut and perfect finish, are bought, what a saving is made in time as well as money. Moreover, one has thus the advantage of seeing the finished product before buying, plus the pleasure of wearing it immediately after it is ordered.

Take, for example, the complete line of marquisette blouses, recently ordered by this shop for spring and early summer wear. This material is fast taking the place of white batiste for use in the half-dressy tailored-suit blouse, and very pretty it is in its soft cream whiteness touched by embroideries in color. It may be worn over a silk slip to obtain greater warmth and body, but it has an equally good effect over a fine embroidered chemise. I need scarcely add that the cut in both sleeve and bodice is all that could be desired. You may see, from the prices quoted below, that exceptional value is given in each model.

A plain, tailored blouse of marquisette is relieved by a hand-scalloping in color down the front opening. Groups of these scallops are arranged in deep points, covered with hand-embroidered dots in self-tone. Small white crochet buttons serve for the fastening. The high collar and cuffs are tucked and finished with a Cluny lace insertion. The necessary fulness is given by clusters of tucks in two sizes. Four clusters of fine tucks are run down the back. The embroidered trimming comes in violet, plain white, blue or black. Price $8.50.

SMART MODELS

Another blouse of the same material is especially noteworthy because of the long lines given to the figure by means of the quarter - inch tucks. These are arranged in groups down the front on either side of an inch-wide band of color (a deep rose, dark blue, wistaria, black, etc.). Short pin tucks run down the front from the shoulders, and tucks in clusters finish the back. The trimming consists of a deep, graduated plaiting of the material in a three - quarter length. It shows on its border a band of color, matching the band at the front opening, and an edging and narrow insertion of dainty lace (done in imitation of the old-fashioned tatting). The cuffs are banded in color. This style costs $7.50.

Still another model, selling for the same price, is trimmed with a delicate design of cross-stitch embroidery in black and a color, relieved by white crochet buttons. The touch of color may be had in violet, wistaria, white, dark or light blue. This handwork, done right on the blouse material, is arranged in a band effect down the front and in epaulets on the shoulders. Tucks, as usual, are placed at the back and from the shoulders part way down the front. A strong cotton Irish lace is inserted in the tucked cuffs and collar, as well as on either side of the embroidered epaulets. This blouse buttons down the back. Such a style is suitable for wear with a chiffon overblouse.

One model—its opening in the back—shows its front elaborately trimmed with heavy colored embroidery, lace insertion and tiny crochet buttons. A broad panel is bordered by the lace insertion and covered with groups of large embroidered coins and buttons, these separated into blocks by cross pieces of insertion. On either side of this central panel is a smaller panel, also outlined by the lace. Embroidered motives, oval in shape, extend down the entire length of these outer panels; the handwork is either in white, dark blue or wistaria, as preferred. The well-shaped high marquisette collar is inserted with similar lace, and at the wrist three circular pieces of the insertion are applied, with another piece running up the outer side of the arm as far as the elbow. Three crochet buttons fasten at either wrist. Fine tucks act as a finish to the whole. At $7.50 such a blouse is surely a good investment.

No. 2. Simple waist with a broad plait over each shoulder

APPLIQUED MEDALLIONS AS TRIMMING

A smart blouse, also of marquisette, is cut with the kimono shoulder effect—the sleeve seam just above the elbow. The trimming consists of oval medallions embroidered in wheel effect. These are appliqued in pairs, halfway down the front, beginning on the collar, and along the shoulders from the neck well down into the sleeves. The two rows of medallions are joined by an effective lacing of self-tone silk cord. The sleeves are only three-quarters in length, and the lace-inserted cuffs are finished on their outer side by a pair of the embroidered medallions. This may be had in white combined with baby blue or navy blue embroidery for $8.50.

NOVEL BEADED EFFECT

At $9 comes a blouse with a charming finish of handwork, showing clever arrangement of tiny white French knots in imitation of the French bead trimming, now in vogue. This is placed in a smart design across the front, on either side of a line of crochet balls. The sleeves show a new cut. They are set well into the bodice front in a decided square, this outlined by Irish lace insertion. In this way the body part of the blouse is given a becoming sveltness of outline. The narrow sleeves are of the full length, and the cuffs, collar and backs are trimmed with Irish lace. A wee black satin band and neat cravat act as a finish at the base of the collar. The opening is at the back.

More elaborate in its design comes another bead-embroidered blouse. Here the insertion is a wide Irish beading in ladder effect. It extends straight down the front, and on either side of it are placed the clusters of miniature French knots. This costs $12.

A word of warning is issued by the sellers of these marquisette blouses. Though they are made to launder, it is well to order them in a generous size, for, at the first washing, this material is known to shrink a trifle.

NEWEST OVER-BLOUSES

Over-blouses, because of their great usefulness, still hold sway, and the latest designs show a beauty of cut and finish that has never before been reached. The economy of such a slip, in covering many a half-worn blouse that must otherwise be discarded, should be recognized by the woman of limited means. Unusually attractive over-blouses of black chiffon-cloth may be had for $12.50.

In the WESTERN SHOPS

Tea Gowns Made After the Patrons' Suggestions—Blue Marquisette Over Pink Messaline An Exquisite Color Scheme—Boudoir Caps

No. 1. Charming room gown of blue velvet

THE potent charm of the so-called tea gown appeals to all women, and few who can contrive to possess them are without examples of these charming and useful gowns, which are as far removed from the formal reception gown as they are from the dressing-room negligée, although partaking of the qualities of both.

CHARMING NEGLIGÉES

Quite recently a little shop has been opened by two clever women who devote their attention entirely to the construction of garments of this particular kind in a range which runs from the most elaborate tea gown or dinner toilette intime to the simplest saut de lit. One particularly good feature of this house is that it will take any suggested idea and cleverly conform it to the accepted silhouette of the hour, so that one may be picturesque or artistic, or what you will, and still feel that fashion's standard is being adhered to. Sketches may be sent and material or effects desired described, and prices are at once mailed. The original of the first illustration is from this shop.

It is a rest gown pure and simple, made in one piece, with comfortably flowing skirt caught into a raised waist line. The material chosen is a velvet resembling panne in an electric-blue color, the lining being pink, but this model is made in any color for the same price. A decided note of contrast is given by the trimming of black cord which runs from the left shoulder to the bust line, where it ends in a large cabochon of the same, with long tassel ends. Rows of stitching, also in black, outline the round, low-cut neck, the full turn-back cuff and the line from shoulder to hem on the left side. A tiny guimpe of white net finishes the upper part and modifies the colors of the velvet to the skin. Price $32.

The second sketch shows a gown of filmy material, which is more of the order of the accepted tea gown. The original model (from a famous Viennese house) is of blue marquisette over pink messaline—in shades which give in artificial light a silver shimmering effect. (Another exquisite combination is smoke gray over Sevres blue.) The lines are Empire, the delicate material being softly plaited into a crush girdle of satin caught in front into a large buckle. Narrow bands of lace outline the panels and give the effect of confining the airy softness of the material. The kimono sleeves are made entirely of accordion-plaited frills of silk and are just loose enough to fall over the elbow. The skirt is finished underneath with a band of broadcloth, which gives the necessary weight to it, in addition to giving protection. The price is $55.

CRINKLED SILK AND FLANNEL DRESSING GOWNS

Very natty dressing gowns are made of the crinkled silk which has been so long in favor for men. This is backed with cachemire so that it makes delightfully cozy garments. They are made with little fulness, on the lines of a bathrobe, the only attempt at decoration being a stunning monogram on the pocket and a silk cord girdle with tassels. In all colors, lined with messaline, the price is $30.

For traveling there is an especially good model carried out in fine flannel, or for steamer wear, eiderdown. This fits well on the shoulders and has a roomy skirt. The lining, which extends to the waist, is of heavy silk. The wide collar is of the same silk, or of flannel, and rolls freely right over to the left side, where the gown is fastened. If necessary, a hood is added. The price is decidedly moderate, $12 being all that is asked, and it can be had in a large variety of colors.

BOUDOIR CAPS

Apropos of traveling, the "boudoir" caps which are being made for this purpose are decidedly worthy of mention. The material is crêpe de chine, and they are made of a shape large enough to comfortably protect the coiffure from dust without disarranging it. By a clever arrangement a ribbon holds the cap firmly on the head and ties in the back. Two models which are made of crêpe de chine or fine lawn have a trimming of lace, which is very short in front over the face and gradually widens into a deep frill at the back. One with long ends is marked $5; another, which has dainty rosettes of ribbon, is $3.50.

CHILD'S PARTY WRAP

A most important part of the child's wardrobe is the party wrap. This should, of course, cover a pretty frock without crushing it, and at the same time gives the necessary protection from cold. A very attractive model is of broadcloth cut like a cape—circular—it being fitted into the collar by a series of darts, so that there is a smooth shoulder line. The collar is a straight military one, fastening like the cape itself well over on the left side with flat brass buttons. Heavy peau de soie is the lining used. This model is made in several colors, and in sizes from 10 to 14. Price $25. Accompanying this cape is a charming hood of silk, which envelopes the head and comes out poke-bonnet fashion in front over the face. It is made of soft silk in color, covered with white double chiffon. The crown is very large and full, but so well cut that it does not bag unduly, and there are the most fascinating lace frills falling about the face. Above the short brim is a twisted satin ribbon, ending on each side in a bunch of rosettes. Price $13.

NEW GARTER

A delightful idea producing the most practical and beneficial results is seen in the new circular garter. This consists of a ruching of satin ribbon with band of rubber webbing underneath. By a very ingenious arrangement of narrow rubber strips the top of the stocking is held in the garter, and the corset suspenders are fastened to velvet tabs. The adjustment is a very simple matter, but care must be taken to get exactly the right size. The idea is an excellent one, as it does away with all possibility of tearing by the suspender in the most delicate silk fabric, and there is no possibility of dragging, an even pressure being maintained at all times. The garters come in all colors and sizes, and in several qualities. A dainty little strap of leather with buckle provides for their adjustment, and in addition to a ribbon rosette is very ornamental. Price $1.50 to $2.50 in plain satin, and $2.25 to $3 lace trimmed.

No. 3. Strong laundry bag in brown canvas

STEAMER TRUNK

The woman who is planning her annual pilgrimage to Europe will be delighted with the new steamer trunk, which does away with the nightmare of packing and keeps one's clothes at once compact and uncreased. It is somewhat on the order of the well-known wardrobe trunk, but is made in a very convenient size (45x22x14) which is especially good for steamer or week-end use. The upper half is hinged at one end and lifts up to show the wardrobe part with hangers for six frocks. The lower half is carefully divided into compartments for blouses, underwear, etc., so that there is not an inch of space sacrificed. There is room for one large hat. In construction the maximum of strength with the minimum of weight is cleverly combined. Basswood is the foundation with brass nailed binding of rawhide, the corners and trimming being of brass. The price is $29. This trunk with special fittings (silk hat box, etc.) is made for a man at the same price.

TRAVELING NECESSARIES

The laundry bag in sketch 3 is one of the necessaries of modern travel, for a satisfactory blanchisseuse is not always within reach, and a bag for soiled linen which locks securely and may be checked separately is a possession much to be desired. This one is made of very strong brown canvas, and measures 36 inches in length. The bottom is oval and has a handle of the material. The bar at the top runs through a number of brass rings, closing the bag securely, and this is made fast by a padlock. Price $4.50. A dainty box with leather finish contains all the things necessary for cleaning jewelry. They are packed compactly, and the box takes up little room when traveling. It contains in addition to a soap specially made for jewelry, two brushes and a dryer, which does its work of drying and polishing without spilling a particle of the sawdust used. Price $1.50.

It is a wise woman—or at least one who has known the unpleasantly cold feeling of hotel sheets in Southern Europe, particularly if the weather be damp, who tucks into her trunk a few pairs of soft bed socks. These are to be had in white wool in three sizes—small, medium and large—at $1 a pair; and in camel's hair at $2. Short underjackets of silk, padded and quilted, are also desirable. They take up little room in packing, and the comfort they bring in a changeable climate is beyond expression. The most convenient ones are made without sleeves, so that they fit under any coat. These are $2.25. Those with sleeves are $3.95, and there is an extra long one for wear under a motor coat at $5.50.

THE CEDAR CHEST

A very valuable possession in this age of steam-heated houses is the chest of cedar. This comes in sizes to suit all rooms and all purses. At $9.75 there is one measuring 40x21x21 inches, with ball feet, wooden handles and hinged lid; and at the same price is one especially made to roll under the bed of the apartment dweller. This is 48x24x9. A very practical size measures 47x22x17, long enough to hold a skirt at full length. This has a sliding tray, and it is ornamented with bands of copper. Price $22. At $42.50 is a decidedly ornamental one finished to resemble mahogany, which has bands of copper with big nails for adornment. The lower part is a very convenient deep drawer. The size is 48x24x23. The moth-proof, dust-proof qualities of these chests are their strongest recommendation, but in addition they are very decorative.

No. 2. Of blue marquisette over pink messaline

BABY SWEATERS

An interesting baby shop has some sweaters for the tiny tots, made very much on the lines of those for adults. These cost $2.50 each in fine winter weight zephyr wool, and there is quite a range of colors from which to choose—white, gray, brown and scarlet. They are double breasted and come well down over the little figures. Knit drawer leggings which cover the feet and fit around the waist with a draw-string are $1.25. With open feet and strap the price is the same (in size from six months to two years). For the older children jersey leggings are better. These fit well over the knee and are very warm and comfortable. In navy, brown, black and gray the price is $2, for sizes three to four years. For the different ages the price increases about 25 cents for each year. Leggings of leather fastening about the knee with three straps are $1.75 a pair (age three to eight).

HEADGEAR FOR WEE FOLK

Very cozy toques of fine soft worsted which cover the head completely and protect the ears are 75 cents. These are in white, navy and gray. Hand-knit granny bonnets with ribbon ties are $1.50. These come in white and white with blue or pink. In the same shop there is a collapsible frame for preserving the shape of baby's shirts when drying. It is of white wood and has non-rustable hinges. Price 50 cents. Another frame for stretching bootees while drying is 25 cents.

[This department is conducted for the convenience of those who live far from the Eastern cities. For addresses, as to where the articles mentioned are purchasable, apply to Vogue's Western Office, 652 People's Gas Building, Chicago. A stamped and addressed envelope should accompany each inquiry.]

In "The Slim Princess" among other things, Elsie Janis imitates Madame Sarah Bernhardt most remarkably

SEEN *on the* STAGE

Ernst von Possart, the Eminent German Actor, Here—"Pomander Walk," a Pearl of the Drama—Christie MacDonald and Elsie Janis—H. A. Jones Again

NOW and again, from the mass of mediocre player-folk, there rises a figure commanding attention through the forcefulness of a finished dramatic equipment and personality. Patrons of the Irving Place Theatre—who take their drama rather seriously—paid homage to a great actor a few evenings ago, when Ernst von Possart came here from Germany to disclose the methods prevalent on the stage of his country and to provide solid enjoyment for those who find it in substantial effort. In the delightful comedy, "Freund Fritz," and as Shakespeare's *Shylock*, Herr von Possart stood revealed as a player of plastic versatility whose art is mellowed to the fine point of ripeness.

We have not seen such an essentially human Jew as von Possart's in many a day. To his auditors he gave every variety of emotion which tradition has ascribed to the character since it first came to the inhabitants of civilization. In depicting the vengeful ire of a beaten race, scorn for oppression, lust for gold to insistent demand for the last farthing, cynicism that touched to the quick and rage that flashed forth like the blaze from a rifle, von Possart hewed his dramatic way with telling strokes of a wide resource. His diction was irreproachable and in bearing and gesture there was never too much nor too little.

In the final tragic moment of the Jew robbed of his expected triumph the player varied his course in a direction more common to the German than to the English-speaking stage, and here, it seemed, something was lost. But the effect of a broken man with the fire of his soul burned out was, nevertheless, accurately conveyed—a figure inviting pity, despite the feeling of contempt previously provoked. It is a privilege to witness such splendid playing as von Possart's. To the occasional theatre-goer, as well as to the student, it conveys a message that may be received with a tinge of enjoyment that does not rob the effect of its intellectual force. Well may the Germans say "Hoch!" to von Possart—he is a player of mental as well as temperamental stature.

"HALF WAY TO FAIRYLAND"

A CHARMING comedy with all the airy fancy of the Georgian days, in which its action takes place, is housed at Wallack's Theatre; and there its quaint characters should be permitted to move in the crescent of Pomander Walk until the season's end has come. Nothing so dainty in fabric has been brought to Broadway in many a day, nor is it likely that another such play as Louis N. Parker's will knock at the portals of our theatres, which open so seldom to one worthy a place of first rank. For its own sake, "Pomander Walk" should be nurtured and tended with care. A play, and yet not a play, it offers nothing that does not fascinate student or entertainment-seeker. In his description of the locale Mr. Parker says: "Pomander Walk. Where is it? Understand: Out Chiswick Way. Halfway to fairyland."

And fairyland it is—almost. Sitting through the scenes that transpire within this one spot during the three acts takes one away from the rush and bustle of the city outside. It is only with the dropping of each curtain that we look about to ask mutely if this is not, after all, a bit from real life in an age seemingly lifted into the present. Avoiding the course usually followed in the building of a play, Mr. Parker has accomplished the amazing task of substituting perfect characterization for definite plot and action. The goings and comings of these simple people of Pomander Walk carry no semblance of the land of make-believe. They furnish no thrill, and their small affairs seem trivial when measured by those of our day, and yet the force of their charming effect is complete.

The play advances no set story; neither does it lead to climax, but the sundry interests of the figures are deftly woven into a common strand. The author, besides writing with a literary skill in absolute harmony with his subject, has invested his material with atmosphere of the period of 1805. There is no haste, no confusion, no fuss; only simplicity and frankness of an earlier human-nature sort that has long since vanished. To feel that all this might grow monotonous is to err, for despite its seeming lack of color there is variety in plenty. Humor and pathos are blended with an easy grace that stirs to laughter and makes the heart beat faster, first by the young folk and then by the old.

THE FIVE LITTLE HOUSES

It is a delightful stage picture that shows the five little houses tucked close together in Pomander Walk, and no other setting is needed for the play's disclosure. There is no George III to disturb the serenity of this peaceful spot, though he ruled at the time when these people were living and loving. But the *Lamplighter*, the *Muffin-Man*, *Admiral Sir Peter Antrobus*—who could and would swear like a real sailor—and the *Eyesore*, occupying the position of the crescent's pest, were all there to do their part with their prim associates. And there was the butler, a prominent figure despite his calling, to say nothing of the headstrong Lieutenant, the *Hon. John Sayle, R. N.*, who successfully woos the pretty *Marjolaine Lachesnais*, regardless of the plans his titled father has made in another direction.

But the love element is not limited to the young people, for the *Admiral* finds that his heart does not beat in vain, and *John Sayle, tenth Baron Otford*, discovers at the right moment that *Marjolaine's* mother loves him enough to change her name, even though she grieved for his lost affection before marrying *Marjolaine's* father. It is a placid, charming ending to a series of fanciful interests enlivened by the pompous butler with his pretended acquaintance with the Prince of Wales, to say nothing of the parrot who had been coached into prompting the bashful young musician to speak for himself. Altogether, this play has a refreshing naivete which cannot fail to appeal after some of our complex social problem plays.

AN EXCELLENT CAST

Nevertheless, in the face of "Pomander Walk's" intrinsic charm, it would carry far less of the picturesque were not the players so well suited to their rôles. It is in the general symmetry of their performance, however, rather than in individual excellence, that so much of the inner meaning of the play is conveyed. They work with unity of purpose and intelligence, qualities too infrequently encountered in acting efforts nowadays. There are no well-known names to be found in the cast, for the company is English. The *Admiral Sir Peter Antrobus* of George Giddens was a well-drawn portrayal of a type that is capital when its gruffness and rich humor are so well suggested.

There was much to admire, also, in the skilful handling of the rôle of the puttering old butler, *Jerome Brooke-Hoskyn, Esq.*, by Lennox Pawle, and both Miss Dorothy Parker, as *Marjolaine Lachesnais*, and Sybil Carlisle, in the part of *Madame Lucie Lachesnais*, were thoroughly in the picture, which was quite true, as well, of Yorke Stephens's graceful interpretation of *Lord Otford*. Misses Helen Leyton, Winifred Fraser, Marie Burke, Harriet Davis, Cicely Richards and Margaret Phillips, and Edgar Kent, T. Wigney Percyval, Reginald Dance, S. N. Price, Leslie M. Hunt, Charles Clugston and Stanley Lathbury completed the cast. "Pomander Walk" should not be missed by anyone who can see it. It sets back the hands of time in a manner most people will admire.

HENRY ARTHUR JONES'S IDEA OF ENGLISH SOCIETY

THE title of Henry Arthur Jones's new play, "We Can't Be As Bad As All That," forces the conviction that we are not—at least, most of us. To equalize the social scale various degrees of honor and sincerity are essential, but it is to be hoped that so much intrigue, back-biting and scandal dissemination are not often found in a single set of human beings of intelligent order. If Mr. Jones is endeavoring to array a series of types of disagreeable character he has succeeded; but to ask people to accept them as probable entities moving in similar paths of life is to raise the question. As a play, "We Can't Be As Bad As All That" shows occasional touches of the skilful, experienced writer who knows how to pen well-turned lines and the technique of play construction. Beyond the arrangement of a plausible and fairly strong "confession" scene and the general polish provided, there is scarcely enough to warrant the author's belief that he has equalled previous undertakings.

The characters that make up this particular English smart set inspire contempt. They thrash out their troubles in the drawing-room of *Lord Carnforth's* country home in Quarnby Royal. *Lady Carnforth* (Charlotte Granville) is the quintessence of selfishness; her brother, *Fulks Bisset* (Ivo Dawson), an admitted rascal; and *Harry Stackpool* (Edward Bonfield), the sort of person delighted to pay attention to one of the feminine guests of the house while

carrying on an intrigue with his hostess. Then there are *Topham Bargeny* (William Hawtrey), whose chief delight is spreading gossip, and *Lady Katherine Greenop* (Kate Phillips), whose detestable maliciousness is masked under a would-be frank manner. And these are not all. A *Mrs. Engaine* joins the party and meets there *Sir Ralph Newell*, a *Carnforth* cousin, and they fall in love.

Before her marriage, which has taken place in America, *Mrs. Engaine* has had an affair with *Sir Ralph's* best friend, with whom she ran away, though at the sacrifice of the young man's career. It is after his death that the woman (then a Miss Nora Shard) marries. Coming back to the country whose fashionable life has no appeal for her, and with plenty of means, she tries to live a right life, but encounters the wrong set. After trying to win the hand of *Mrs. Engaine's* step-daughter, the worthless *Bisset* steals the lady's valuable pearl necklace, and there is more trouble. The climax comes when *Mrs. Engaine's* identity becomes known and her confession to *Sir Ralph* that she is "the baggage" he had advised his dead comrade to throw over. But *Mrs. Engaine* saves her step-daughter and prepares to leave just as *Sir Ralph* announces that she is to be his wife. Katherine Kaelred is *Mrs. Engaine*, and she invests the rôle with qualities of quiet charm and contrasts that are both natural and convincingly appropriate, though her vocal control is not invariably of the best nor her emotional display as well controlled in the big scene as might have been wished. Nye Chart was a manly *Sir Ralph* and a straightforward, unaffected player. Charlotte Granville, Veda McEver—in a small but well-done part—Kate Phillips and the others do excellently in their respective rôles.

Katherine Kaelred, Vida McEver (in the rear, standing), Kate Phillips (seated), Mrs. Sam Sothern, and Frances Jordan, in Henry Arthur Jones's new play "We Can't Be As Bad As All That"

Edgar Kent and Dorothy Parker learn of love in "Pomander Walk"

ELSIE JANIS ATTRACTIVE AS ALWAYS

"WHY do men marry?" asks the portly young sister of the Slim Princess. "It's a ceremony the women sort of insist upon," replies Joseph Cawthorne—able assistant to Elsie Janis in her new musical comedy, now at the Globe Theatre—and the laughter that ensues leaves no doubt that he speaks the truth.

There are numerous such mirth-provoking lines in Henry Blossom's "The Slim Princess," fashioned from George Ade's story of that name for stage use. Also, there is provided some irresistibly, if reminiscent, catchy music written by Leslie Stuart, several interesting situations, a fairly good plot and a well-balanced, well-trained company. Miss Janis continues her engaging way in spite of the husky quality of her voice, and makes a trim-looking *Princess Kalora*, who is wooed and won by a venturesome young American. Mr. Cawthorne, as a German tutor, is genuinely funny and shares the honors with the princess in the mirth-provoking scenes.

Though she has had more to do in other productions in which she has appeared, the versatile star plays with her accustomed poise and subtlety. For a time during her first entrance it appeared that as *Princess Kalora* she had acquired a sufficient quality of avoirdupois to become eligible as a prospective bride for the marrying young men of Borovenia, over which her father ruled, but her padded cloak removed and other adjuncts used to convey the appearance of rotundity eliminated, spoiled the *Princess's* marrying chances, as well as those of her sister for becoming engaged. After that the inquisitive Pennsylvania millionaire, *Alex. Pike*, climbed the palace garden wall, made love to the slender maiden and, later, met her in his own country, where she had been sent by a disappointed parent.

Figuring in the episodes taking place in Borovenia, the Chevey Golf Club in Washington (D. C.) and the music room of a fashionable home in the nation's capital are *Von Schloppenhauer* (Joseph Cawthorne), tutor to the princess; *"Tod" Norcross* of Pittsburg (Charles King), *Lutie Longstreet* (Elizabeth Brice), in love with *"Tod"; Count Tingani Tomasso* (Charles Judels), whose wife interfered with his plan to commit bigamy; the aforesaid *Pike* (Wallace McCutcheon), and *Prince Selim Malagaski*, Governor-General of Borovenia, impersonated by Joseph C. Miron of the basso-profundo voice. Charles King and Miss Brice pleased with an ensemble song about "Dixie Land," which had to be repeated many times. "The Slim Princess" is a lively, tuneful entertainment, and excellent of its kind.

Marie Tempest as Becky Sharp at the New Theatre—in a new version of "Vanity Fair"

CHRISTIE MacDONALD WELCOME AT THE LIBERTY

THE many play-going friends of Miss Christie MacDonald were pleased to welcome her return to New York a few evenings ago at the Liberty Theatre, because, in addition to bringing back her engaging personality and capable singing equipment, she introduced a new operatta that is melodious and otherwise entertaining. "The Spring Maid" is an adaptation of Julius Wilhelm and A. M. Willner's "Die Sprudelfee" (music by Heinrich Reinhardt), and of the Viennese variety that we have now come to well know. Harry B. Smith and Robert B. Smith have done moderately well in their arrangement of the book, and the company engaged in the performance of the work does its part to the best of its fairly commendable abilities.

The scene is laid in and about Carlsbad and through the three acts of the operatta, which hovers about *Prince Aladar's* effort to win a wager with brother officers by gaining the affection of *Princess Bonzona* (Miss MacDonald), masquerading as a modest serving maid at the spring whose waters are so famous. Of course the *Prince* is taught his lesson and ends by falling in love with the object of his casual flirtation, which completely changes his mind regarding his supposition that ladies of quality are deficient in temperamental warmth. Tom McNaughton's comedy efforts as a strolling English tragedian whose favorite rôle is *Othello* grow tedious before his final exit, but the audience seemed to like him, and also Jessie Bradbury, who appeared as an admiring matinee patron, and William Burress, whose boisterous methods as the father of *Princess Bozena* were not always as humorous as was intended.

But there were good-looking choristers of the feminine sex, appropriately gowned; scenic effects abundantly colored, and enough action to gratify those whose taste runs in the direction of airy operatta. Miss MacDonald's singing is worth listening to, for her voice is of sympathetic quality, well schooled, and her enunciation invariably distinct. Her chief associate, Lawrence Rea (*Prince Aladar*) was not in good voice, or else his tone production is unnecessarily throaty, and this did not always help the songs he attempted or the duets in which he shared the baritone part with Miss MacDonald. "Day Dreams," "Two Little Love Bees" and "The Fountain Fay" were three tuneful numbers among several distinctly pleasing.

MISS BURKE'S THE THING IN THIS CASE

THEATRE-GOERS who may be reached by the effervescent personality of Miss Billie Burke have never worried over any play in which she has appeared. Just now this is fortunate, for her latest offering would find small favor but for the personal popularity of the feminine star who forms its only support. It must not be assumed, from this, that Miss Burke has exceptional capability as a player. Even in light com-

ely of the airiest sort she often disappoints because of disinclination to touch a situation in any but a superficial manner. Still, there appear plenty of people willing to patronize her efforts and to laugh at her pretty poutings, the mild stamp of her trim boot (which indicates stage displeasure) and the other practices utilized by this buoyant young woman in every rôle she assumes.

Haddon Chambers's adaptation of Franz Fonson and Fernand Wicheler's comedy, "Suzanne," now at the Lyceum Theatre, is sadly deficient in material suitable for the consideration of metropolitan play-goers. Aside from a single situation giving promise of effective development, this play is devoid of substance. While the public is not exacting in its demands for cleverly-built, well-written comedy, it asks for moderate compensation, and this, in "Suzanne," is denied from beginning to end, save at one moment in the second act, when *Suzanne Beulemans* (Miss Burke) learns that the man she is to marry has thrown aside a trusting working girl and a child, of whom he is the father.

The incident—for it is nothing else—comes with brief warning and is closed with such abruptness and so little effect that its use carries small worth. A more efficient dramatist would have turned such a dramatic opportunity to properly modeled conclusion instead of dropping it after the fashion of the proverbial hot potato, and leaving an audience dissatisfied because of far-fetched probability. As for the rest of the play, it was not unlike a merry-go-round, careening first in one direction and then in another without semblance of object or well-ordered planning. Between the making and breaking of *Suzanne's* engagements, her own petty quarrels and those of her variable parents, there were diversions in plenty if not in quality. But the play—in this instance—was distinctly not the thing. In its place stood Miss Billie Burke, the star beyond a doubt.

MADAME BERNHARDT, TELL US WHY

AMBITIONS that soar beyond the inherent or acquired ability of their possessor usually invite disaster. Sometimes they lead to a situation best designated as ridiculous. The case of John de Kay, a financier with playright's longings, is one in point. It proves the rule through conforming to it rather than by being the exception, as was recently demonstrated at the Globe Theatre when Mme. Sarah Bernhardt appeared for the first time in "Judas," a play fashioned by Mr. de Kay in so remarkable a manner that it resembled a dramatic crazy-quilt.

Following so close upon Maeterlinck's "Mary Magdalene"—the inspiration of a poet, in which the original text was replete with masterly literary qualities—"Judas" was at added disadvantage, despite the lavishness of the production. Considered for its own sake—and thus eliminating all lines of comparison—the latter play crumbles of its own weight into the pit of inconsequential amateurishness. In construction and dialogue "Judas" is far from the main traveled road of drama. Primarily a narrative cut into a series of brief scenes, its loose-jointedness prohibits anything like continuity of events and action.

In his English-written foreword (the performance was in French) Mr. de Kay states that he finds *Judas* a man "with hopes and loves and passions of men too noble to be bought at any price except the supreme price of the world—a woman's love." The passion referred to is, naturally, *Judas Iscariot's* fleshly desire for *Mary Magdalene*. In the play's dénouement we have *Judas's* mistaken jealousy of the Nazarene, which is scarcely fitting for dramatic exploitation even in the hands of a more skillful writer than Mr. de Kay.

We are at a loss to account for Mme. Bernhardt's willingness to appear in a rôle that belittled her great art, unless it was to her pecuniary advantage to do so. Certainly she was more feminine than masculine in appearance, deportment and utterance, which would seem to indicate the desirability of players adhering to the portrayal of characters representing their own rather than the opposite sex.

EMMY WEHLEN IN A VIENNESE CONCOCTION

THE troubles of husbands, number one and two, of the dictatorial *Mrs. Ponsonby de Coutts Wragge* figures extensively in one of the several musical comedies which have lately come to New York, but there were other folks' troubles, also, in "Marriage à la Carte," now at the Casino Theatre, to say nothing of the good times indulged in by many of the characters. While *Napoleon Pettingill* (the first to flee from the nagging *Mrs. Wragge*) and the minstrel, *Ponsonby de Coutts Wragge*—returning unexpectedly—were evading the issue of facing their former commander, there was much activity on the Casino stage, many good-looking young women, several attractive settings and costumes galore. Before the true state of affairs was revealed *Pettingill* (Harry Conor) boasted of his theatrical conquests in Australia and spoke frequently of his prowess in holding his breath for eighteen minutes in a tank of water, which had won for him the title of Marco, the human fish.

But of the episodes concerning *Pettingill's* lovely daughter, *Rosalie*, a most persistent breaker of masculine hearts, *Jimmy Wragge*, whose honeymoon is interrupted by his fussy mother, and all the rest of individuals in the English locale, little need be said. Like most musical comedies, the story is inconsequential. The music supplies a goodly portion of the entertainment provided and to Ivan Caryll much thanks is due for its skillful arrangement as well as for the quality, which is almost never inferior. The book and lyrics of C. M. S. McLellan are serviceable if not extraordinary, and the company engaged in performing the work of average present-day worth. A graceful and comely newcomer in the person of Emmy Wehlen sang and coquetted her way into the favor of a large audience and made a particularly good impression in "Silly Cock-a-Doodle-Doo," a Chantecler song participated in by a clean-cut young man named Harold Vizard, who was *Lord Mirables*.

Besides the broad comedy of Mr. Conor—of the same variety he has always supplied—there were Elsa Ryan, Charles Brown, in the part of a soldier, and nearly a score of others who figured less conspicuously in the events of the evening. Miss Ryan and Mr. Brown had to repeat the "Captain Dinklepop" song, in which the former danced with such vigor that her hair became uncoiled, and Mr. Brown further distinguished himself by his clever delivery of the lines to the song, "Cassie's Not a Bit Like Mother." There is snap and plenty of entertainment in "Marriage à la Carte."

MISS BARRYMORE AS ROSE TRELAWNEY

A DEBT of gratitude is due Charles Frohman for his action in permitting the public again to experience the delights of that sterling comedy, "Trelawney of the Wells." Just as it charmed theatre-goers more than ten years ago so does the present revival at the Empire Theatre lift us to a seldom-reached sense of appreciation for its wholesome, consistent humor and the excellencies and foibles of its human characters. Arthur Pinero has given us more than one play to keep his name fresh in the memory; but few modern dramatists write with such frank directness or weave material into the symmetrical whole in so masterly a fashion. Pinero's methods belong to the realm of an art that conceals the art in the doing. Initial impulse, accelerated impulse, interest, suspense, climax and dramatic close are factors whose proper utilization have become second nature to this seasoned writer.

He knows life, and he has learned how to transplant it to the theatre. In some of his later plays Pinero has seemed desirous of exploiting his capability as a technician, but that is another story. Just now we are concerned with an earlier play, which interests to the same extent now that it did when we first saw it. All the old happenings in the Victorian days of the '60s and the theatrical and the non-theatrical figures as marshalled in "Trelawney of the Wells" have once more passed in review, and we are glad. The London of that time, within its sphere of activity, blooms with every vestige of former vigor while the quaint costumes appear even more delightful.

Ethel Barrymore—gaining steadily in poise and in an understanding of artistic gradation of values—made *Rose Trelawney* very attractive and took advantage of every opportunity to convey the spirit as well as the thought. Her colleagues were capable, particularly Charles Walcot, as *Sir William Gower;* Constance Collier, in the part of *Imogen Parrot;* George C. Boniface, as *Telfer;* Charles Milward, who was *Ferdinand Gadd*, and Eugene O'Brien, as *Arthur Gower*. The best sides of the important rôle of *Tom Wrench* were not always presented by Charles Dalton.

M U S I C

World Premiere of Humperdinck's Opera, "Koenigskinder," With Geraldine Farrar

By PIERRE VAN RENNSELAER KEY

CALENDAR

Jan. 28.	Aft. Violin Recital, Mischa Elman, Carnegie Hall. 'Cello Recital by Boris Hambourg, Mendelssohn Hall. Eve. Violin Recital, I. Miserendino.
Jan. 29.	Aft. People's Symphony Concert, F. X. Arens, Conductor.
Feb. 1.	Eve. Olive Mead Quartette, Mendelssohn Hall.
Feb. 2.	Eve. Russian Symphony Society, Carnegie Hall.
Feb. 3.	Aft. Philharmonic Society, Carnegie Hall.
Feb. 4.	Eve. Concert by Miss Mary Reno Pinney, Mendelssohn Hall.
Feb. 5.	Aft. Philharmonic Society, Carnegie Hall.
Feb. 7.	Eve. Philharmonic Society, Carnegie Hall. Kneisel Quartet, Mendelssohn Hall.
Feb. 8.	Eve. 'Cello Recital by Hans Kronold, Mendelssohn Hall.
Feb. 9.	Aft. Busoni's Recital, Carnegie Hall. Eve. Marguilies Trio, Mendelssohn Hall.
Feb. 10.	Aft. Philharmonic Society, Carnegie Hall.

ANOTHER superlative achievement must be credited to the Metropolitan Opera Company through its responsibility for the first performance on any stage of Professor Englebert Humperdinck's symbolical fairy-opera, "Koenigskinder," recently produced with success under the personal direction of the composer. As the second "world's première" taking place in one opera house within a month, this event assumes an aspect of importance not to be disregarded. Although linked to its distinguished operatic predecessor—"The Girl of the Golden West"—through almost simultaneous presentation, it bears no musical or dramatic relationship to the Puccini opera. These two musical works are virtual opposites in almost every respect, each fashioned by a master-hand skilled in a particular channel of the craft, and both splendid examples of genius fostered under widely contrasted conditions.

The plan of the Metropolitan management originally called for the production of "Koenigskinder" at its opera house in New York a year ago and in English. In view of the admirable singing translation, provided by Charles Henry Meltzer, it seems a pity that it could not have been given in our own tongue rather than in the German text used. Such procedure must have enhanced the popular interest aroused, to say nothing of affording the public the opportunity to more readily grasp every vestige of meaning intended to be conveyed, which is imperative to a perfect understanding of the opera. Both Professor Humperdinck and the Metropolitan directors, however, declined to take the chance of courting from certain opera-going factions disapproval of a great first performance in a language not commonly used here for operatic purposes, and so we shall have to wait for a time for what should have been forthcoming at the outset.

Originally, "Koenigskinder" ("Kingly Children") was a play for which Humperdinck wrote some incidental music. In its present form it is a three-act opera, the text by Ernst Rosmer. The scene of the first and third acts is the same and shows the exterior of a witch's hut with its yard in the depths of the Black Forest, with massive mountains in the distance. The second act is laid just within the gates of the town of Hellabrun. Humperdinck has preserved the two preludes and the children's march, used in the play, but this has not interfered with his development of original musical material of quantity and quality sufficient for the purposes at hand, and which justifies the claim laid for the creation of an opera wholly new.

THE STORY

The story of "Koenigskinder" is imaginative and comes from a class of literature with which Germany is well stocked. Most Americans, through limited acquaintance with writings emanating from the realm of fancy, will require time to appreciate the idealism and tender sentiment which are joined to such fine ends in this opera. Once these qualities are perfectly comprehended, and when the music has been heard enough times to make it reasonably familiar, there must ensue an unbounded respect for the whole, even if downright liking for the work does not result.

A *King's Son* (Herman Jadlowker, tenor) sets out to find adventure, which begins with his meeting of a *Goose Girl* (Geraldine Farrar, soprano) with whom he immediately falls in love. The maid, dwelling with the *Witch* (Louise Homer, contralto) in a lonely hut in the heart of the forest, finds the love spot in her own heart awakened by the avowals of the young *King's Son*, who calls her his queen; but she is unable to acquiesce to the appeals to go forth into the world with him because of the spell in which she is held by the *Witch*, and sadly the *King's Son* departs.

Then, at the door of the hut, arrive a delegation of Hellabrun citizens, the *Fiddler* (Otto Goritz, baritone), the *Woodcutter* (Adamo Didur, basso) and the *Broom-maker* (Albert Reiss, tenor) to beseech the aid of the *Witch* to help them find a king to rule over the people, who are tired of governing themselves. At first scorning their desire to bind themselves with fetters, the *Witch*, in an utterance which is half-prophecy, tells her visitors that on the morrow, upon the clock's stroke of 12, and during the prog-

Hermann Jadlowker, tenor, appeared in the Humperdinck opera as the King's Son

ress of the Hella fête, the first to pass through the gates, "rogue or rascal, he shall be your king."

The *Fiddler*, remaining after his companions have left, discovers the *Goose Girl* and from the *Witch* forces the knowledge of her royal parentage. In a dramatic scene, made further effective by the falling of a star from the heavens, the *Fiddler* breaks the *Witch's* hold over the *Goose Girl*, who flees from the spot with exultant cries, followed by her flock of geese (which is truly alive). In the second act the climax comes when the gates are swung open on the final stroke of twelve to the *Goose Girl*, who walks calmly inside, surrounded by her feathered flock.

The throng, having expected a magnificent looking monarch, is first amazed, then infuriated, at what is believed to be a trick played upon them. Turning upon the *Goose Girl* and the *King's Son*, who have rushed to each other during the moment of inactivity following the disappointment, the populace thrusts the innocent children outside the city's gates with jeers and insults. And off to the forest they go, hand-in-hand like the Babes in the Wood. But the prince cannot find his way back to his father's kingdom, so the wanderers stumble along until fever touches the cheek of the *Goose Girl* and compels her to rest. By this time the note of tragedy is deeply sounded.

The *King's Son* wraps his stricken associate in his fur mantle and carries her near a hut, where he goes, despite his pride, to ask for food. It is the *Witch's* dwelling place, temporarily occupied by the *Broommaker* and the *Woodcutter*, but it looks different than when first seen. There is snow on the ground where, before, summer foliage abounded, and the general air of bleakness is everywhere. Repulsed as a beggar, the wanderer remembers his golden crown and again tries to obtain food, this time with success. But it is deadly bread that is given him—mixed earlier by the *Goose Girl*, under the *Witch's* directions—and partaking of it, the two little wayfarers die. It is the *Fiddler* who reveals their identity to the Hellabrun folk who come upon the figures, lying close together in the snow, and who proclaims tragically, "the children of the king."

Of all who saw these unfortunates, who were born to the purple, only the *Fiddler* and a Hellabrun maiden enamoured of the prince, recognized that the rags worn by the *King's Son* and the *Goose Girl* covered royal personages. It is a rapier-like thrust at the indiscrimination of mature humanity, unable to differentiate the real from the counterfeit. As may be seen, Humperdinck's task in creating music to typify all this was peculiarly difficult. It needed the master-touch to preserve the symbolical spirit of the text and the episodes, and to maintain the proper poetic and dramatic values, and this is precisely what is provided.

Unfortunately, the second act is so weak that it drags heavily upon the remainder of the opera with mitigating effect. Containing a dramatic climax that should come immediately the curtain rises, it is purposely deferred for a half-hour, with disastrous results. Everyone knows that when the hour of twelve tolls a king is to walk through the city's gates. A daring dramatist would have brought in the *Goose Girl* after a short bit of preparation and gained a stirring effect. In the present instance there is obvious padding of both music and text, to the disadvantage of both. But the third act, which is musically the best of all, makes up for shortcomings here as well as elsewhere.

THE MUSIC

The music of "Koenigskinder" is replete with themes representative of persons, material objects and thoughts. In this respect it invites classification with the Wagnerian music dramas, which it resembles in musical structure and treatment. Moreover, there are frequent melodic utterances so strikingly similar to some of those written by the Bayreuth master that they prompt the question as to whether there really is anything new under the sun. These themes—or motives—ofter recur during the progress of the opera and are ingeniously interwoven into a seemingly continuous musical fabric. This flexibility of handling is one of the marks that distinguishes Humperdinck as a giant of his craft; but there are yet others.

To the flute is given the first theme—that of the *Goose Girl*—and this, in the nature of things, is brought frequently into use and, on one occasion (when the maid beholds her own reflection in the water of the trough under the pump), is inverted, probably to convey the idea of the reversed position of the feminine image. At the beginning of the first prelude the *King's Son* theme is announced by the horn and, later, just before the entrance of the character. Like the other, this motive is subjected to liberal use. To illustrate the close association of the thematic material—and the composer's genius for its appropriate utilization—attention is directed to the last three descending notes of the latter theme which are used to construct no small portion of the love element of the score. In the opening love scene between the *King's Son* and the *Goose Girl* they form the basis of the love motive itself.

Then there are themes typifying the rank of royalty, of the wandering propensity of the prince, the crown, the *Witch's* prophesy, and for the wreath, which is the symbol for spiritual loftiness. There are others, but these form the bulwark of the thematic body. To the close listener—who need not be a trained musician—they may be readily recognized. In fashioning the prelude to the second act Humperdinck has availed himself of the music of the Hella festival and the children's march, and this music—absolutely scenic in character—is freely dispensed during the course of the act. Upon the *Fiddler's* declamation, "Ruined and dead," and the melody of his final song, an inspired musical creation, is built the prelude to act three. With these themes Humperdinck has proceeded along his musical path to altitudinous artistic planes, using his orchestra to carry the more sustained melodies and giving to the voice parts melodic scraps which are little more than fragmentary musical phrases.

But the whole is welded into a musical homogenity that is startling even to present-day experts accustomed to intricate composition of music drama substance. In its poetic delicacy the music of "Koenigskinder" surpasses that of Humperdinck's less fanciful "Hansel und Gretel," which is likewise true of its graphic power. Though an undeniably greater musical achievement, "Koenigskinder" will probably be received with less popular appreciation than the earlier opera, which is simpler; but from the standpoint of art the new work must stand as one of the operatic masterpieces of the decade.

THE SINGERS

To the management of the Metropolitan Opera Company there is due unqualified praise for the substantial and artistically impressive mounting provided, as well as for the skill revealed in the handling of the lights, and other incidents belonging to the operation of the stage. Of the work of the principals, Miss Farrar's impersonation of the *Goose Girl* must be set down as truly great, vocally, dramatically and visually. In addition to her physical fitness for the rôle, Miss Farrar played with intelligent understanding of its demands, sincerity and repression. Her singing, too, was so admirable that we forgave her occasional lapses from the true pitch. Jadlowker's the *King's Son* was scarcely up to the same artistic level, though the tenor deported himself to better advantage than in any character he has yet assumed at the Metropolitan. His extreme nervousness still prevents a free and proper delivery of his tones, and though he did a most commendable bit at the moment he was excluded from the *Witch's* hut, in the final act, he was scarcely equal to the efforts of his feminine colleague.

Goritz, Reiss, Homer and Didur were capable, with the first named excelling. Altogether, the cast was wholly competent, with Miss Farrar a considerable distance in advance of her co-workers. Alfred Hertz, who conducted, was vigorous and painstaking, though often too heavy in spots to permit the music to obtain its fullest plasticity. As for the assemblage which was present, it did honor to the occasion after the first act, and bestowed twelve curtain calls to the composer and participants, and almost as many more when the opera was over. A silver wreath, similar to the one presented to Puccini, was given Humperdinck by the Metropolitan directors, who should feel gratified for what they have done in the cause of operatic art.

Geraldine Farrar, as the Goose Girl, surpassed a brilliant past, both in singing and acting

RECITALS AND CONCERTS

WITH the passing of the holidays the musical season has settled down to its most serious moments, and it is now bringing forth the best efforts of the year. Not that New York has not had much that is good—both in music itself and musical ability displayed in the presentation, for we have had a generous supply of each. But the great concert efforts, in which the larger number of superlative executants figure, usually come after January 5th, and this season is no exception to others which have gone before.

Two men of first rank in the musical world made their initial appearances of the season in Carnegie Hall on the afternoons of January 9th and 10th. The first was Ferruccio Busoni, the Italian pianist; the second, Maurice Renaud, the opera baritone. In the case of the latter the occasion marked his début here in song recital, a form of work in which we have never before had the privilege of hearing him. Mr. Renaud has often given evidence of possessing the exact requirements demanded in song recital, and the few times he sang at the Manhattan Opera House at the Sunday evening concerts revealed an ability that made his hearers eager to have him devote an entire programme to song.

Naturally, his audience in Carnegie Hall was large, and composed of representative music lovers and society folk who are interested in music. It was a programme of the widest possible range, in the matter of artistic excellence and artistic balance, and covered a musical period beginning with the year 1784 and ending with the present. Its value is such that it is worth preserving and is, therefore, herewith reproduced:

I.

Anacreon, Romance.....Grétry (1784)
Joconde, Romance.....Nicolo (1814)
Don Giovanni, Serenade.....Mozart (1787)
Plaisir d'amour, Romance...Martini (1798)

II.

Le Villeul, Lied.....Schubert
Le Voyageur, Lied.....Schubert
Le Soir, Melodie.....Gounod
Damnation de Faust, Serenade...H. Berlioz

III.

Rondel de l'Adieu, Melodie.....J. de Lara
La Chanson du baiser, Chanson..J. de Lara
Puisqu'elle a pris ma vie, Melodie.Massenet
Si tu Veux Mignonne, Melodie...Massenet
(Par La Legende de la Sange du Jongleur.)
Les Seuls pleurs, Poeme Lyrique.C. Erlanger
Soupir, Melodie.....Bemberg

Those familiar with the French language, used almost entirely throughout the recital by the distinguished baritone, were made to feel the vast importance of a perfect diction. Seldom do we hear such clean and precise articulation as Mr. Renaud gave and so fine a turning of the various shades of meaning through adequate emphasis. To artists of the Renaud calibre the text carries as important a message as the music in illuminating the thought intended to be conveyed. We were rewarded for attending Mr. Renaud's recital by the foregoing excellencies, to say nothing of the ripened powers his interpretation brought to bear on the numbers sung and a musical equipment well nigh beyond legitimate reproach.

His voice—considered purely as a musical organ—is not as great as some others which we are accumstomed to hear; but it is expressive, admirably controlled and, allied to the art of Mr. Renaud, makes for sterling musical accomplishment. Gretry's "Anacreon," a romance with a dainty flavor (1784), is one of those simple compositions of the eighteenth century so favored by the writers of that day in setting forth a sentimental fancy. It lacks the depth and color of the more serious songs and does not soar to lofty hights; but it has a certain charm of appeal not to be denied. This is practically true of the Nicolo romance, "Joconde," and Martini's "Plasir d'amour," all of these numbers being sung

(Continued on page 86.)

The YOUNGER GENERATION

Novel Afternoon Frocks—Ways of Utilizing the Embroidered Cotton Marquisettes—Other New Offerings in Foulard and Linen for the Dainty Dresses of the Little Folk

Of brown velveteen effectively trimmed with velvet spotted silk

ONE may not commend or humor all of the vagaries of childhood—certainly not, or the result would be some much spoiled children—but sometimes it seems wise and convenient to yield to their whims, in reason, and concede a point in elderly opinion. Have you ever tried to explain the relative, and apparently natural, attitude of a child toward water? For instance: why the baby loves to splash in his tub, absolutely untaught; or why his little brother risks certain croup to wade in the gutter's forbidden torrent, after a storm; or why the next oldest boy, glorified with rubber boots, will spend happy clandestine hours, tempting frost-bitten toes, in order to explore the frozen streams? It is safe to take it as a phase of the growing animal, without fully understanding the why and wherefore. I know two fine little fellows who can never be induced to carry an umbrella when it rains, however it may pour, and they are never more delighted than when the opportunity comes to sally off to school in the rain, with the family pleading from the piazza. They seem to regard umbrellas an unmanly and "girlified," and their offer as aspersions upon their masculine dignity. If you try to force one upon them they hunch their shoulders expressively, say "Aw!" in tones of disgust, and hurry off to school. Sometimes their clothes are soaking when they return, but not often, for they have sense enough to run fast when the heavens are opened and keep under the trees, and besides, their overcoats are heavy. They come tearing in with damp hair and rosy cheeks, looking like chariot-racers, victorious over the pelting rain-drops.

Only yesterday I found at a shop a substitute for an umbrella that I think would be capital for those two sturdy boys. It is a rubbercloth helmet, neatly fitted, leaving only the face bare, and resembling the headgear worn by the aviators; the neck-piece coming out well over the shoulders. In wearing one of these rubber helmets over his cap, a boy would be perfectly protected about the head and throat, and with feet heavily shod, the rest would not matter. The anxious mother of those two rain-loving boys will be delighted to know, I am sure, that such articles are obtainable, and I pass the information on to other mothers who may be undergoing a similar perplexity.

SEDUCTIVE NEW MATERIALS

This is the time of year when many good managing mothers employ a regular seamstress at home to prepare the children's numerous frocks for the coming season, with the result that they are better fitted; and therefore the present offerings in the shops are of the utmost importance. Such exquisite importations have now been unfolded for selection, that the only requisite seems to be the ability to choose what will be the most suitable and becoming—such pretty cotton voiles, plain, and figured, and bordered; such lovely wide foulards; such adorable flowered chiffons and crêpe de chines; such dainty silk-and-cotton fabrics are to be had for the price and asking, that one is fairly bewildered by the array. With the materials bought, then comes the perennial question, "How shall they be made?"

Charming dancing frock made in peasant style

School frocks for little girls show a continued adherence to the front-panel effect, finished either with scalloping or braid; and, on the whole, there is nothing more becoming to a childish figure than those unbroken lines from throat to knee. An excellent example of this style was made of fine blue Sicilienne, with a round neck and kimono sleeves, that afforded a glimpse of the dotted batiste guimpe in the long under-sleeves and round neck. There was a little black soutache braiding to finish the outer neck and sleeves, and the sash—a distinctive feature—was also of black satin. The front panel widened out at the waist-line to form belt tabs that over-lapped two full-length side-plaits, ornamented on each tab with a flat black button, and the broad sash bow was tied at the back with rather short ends. The same model, equally appropriate for linen, would be preferred, I dare say, by many mothers, as up to twelve years of age wash materials are the best.

Another smart model for a school frock was made of Havana-brown linen, over linen. The upper part consisted of two apron-portions—back and front—which met on the shoulder with a button, and again under the arms, being scalloped with brown floss on all of the edges. They were sleeveless, round-necked, and fell only to the knees. The rather full underdress showed below in box-plaits. The style was youthful and gay with color.

PEASANT STYLES CONTINUE

A decided preference for the peasant styles seems to be the growing fancy. I have just seen a dainty dancing dress of this *genre* worn by a little maiden of ten, and consider it worth describing. The material was pale-pink crêpe de chine, trimmed with folds a shade darker, and with narrow fringe matching the folds in tone. The wide mousmée sash was of the deeper color, but the stockings, shoes and hair-ribbon were in harmony with the main portion of the frock. The tunic had a fringed tablier front, and the little bodice comprised several overlapping bibs, that came up on the bretelle-trimmed kimono shoulders. One must not fail to mention the cap-like ribbon bands, with the natural curls brought around under the ears, where they were held with large choux of the ribbon; nor the dainty little mother-of-pearl fan with pink feather top that was hung on her long chain of strung pearls.

Fetching model for the young girl's afternoon dress

Two little afternoon frocks, just observed, were also of the peasant development. Both were smart and picturesque, especially that one made of brown velveteen for a girl of twelve years. Its most noteworthy feature was a short bolero-bodice of the velveteen, trimmed down the front and on the short kimono sleeves with velvet-spotted brown silk. The full guimpe was of white cotton marquisette, with a plissé ruffle at neck and sleeves, of the same material. The skirt had a narrow panel that widened out to form the dado-band, which was set along its top with a three-inch band of the velvet-figured silk. Shoes and stockings were also of a matching tint.

The other afternoon dress was really a miss's gown, as it was intended for a girl of fourteen. It was quite dressy enough for dancing school, but was designed specifically for wearing in the hotel at Palm Beach and other southern resorts, where her family will be sojourning. How chic and pretty it was! The material was Copenhagen-blue crêpe de chine, braided with covered cord, and having three prim little Priscilla tucks around the narrow skirt's lower edge. The round neck of the peasant waist was encircled with a corded band of self-colored silk that ended in front with a fan-like tab of embroidery, and the elbow-sleeve, likewise, was trimmed with embroidered banding. The narrow belt was made of the crêpe de chine fastened with a rosette at the back, and the yoke was of plain white chiffon; slippers and stockings harmonizing with the frock in color. A very novel and pretty accessory was the handkerchief bag made of embroidery, that was suspended from the left side, and matched the fan-like motif which decorated the waist-front.

THE NEW EYELET MARQUISETTES

Distinctly new and fetching, among the fascinating fabrics already mentioned for children's frocks, are the hand-embroidered cotton marquisettes that have an eyelet design. These have a white ground, with the embroidery done in all of the usual colors, and one has only to choose—red, navy or Alice-blue, tan, lavender, pink, or dull-green. They make up charmingly if trimmed with baby Irish or Venise lace, and the addition of ribbons that tone with the embroidery.

Straw Jack Tar hats are already in the shops, for boys, intended, probably, for the little tourists going south. Sometimes the brims are different in color from the square crowns—as, for instance, a crown of white Milan, with a brim of the same straw in dark blue, the ribbon also being of the navy blue. The Tyroleans have proved serviceable for knockabout wear, being soft and pliable, but they have been so much copied in the cheaper grades that they are no longer desirable.

School frock of blue Sicilienne with dotted batiste guimpe

WHAT THEY READ

GREAT AMERICAN UNIVERSITIES. By Edwin E. Slosson, M. S. (Kansas); Ph.D. (Chicago). Illustrated. The Macmillan Company, $2.50 net.

Mr. Slosson dwelt a week or more at each of the fourteen universities that he here describes, and gathered statistical and other data while obtaining local color. It may easily be believed that a week's residence would suffice to give the author access to necessary facts and statistics for the making of such a work as this, but such a period could hardly afford more than a superficial notion of the essential spirit dominating a great school. It is not surprising, therefore, to find the author emphasizing the concrete rather than the subtler characteristics of our universities. He concedes Harvard first place among American universities, in spite of the fact that she is surpassed numerically by several of her sister schools, and he cordially recognizes the great work done for university life by Dr. Eliot. Yale, Princeton, Leland Stanford, California, Michigan, Wisconsin, Minnesota, Illinois, Cornell, Pennsylvania, Johns Hopkins, Chicago and Columbia are each discussed at length, and the final chapter is given to "comparisons and conclusions." The illustrations indicate the comparative poverty of American universities in consistent architectural beauty, and the lack of distinguished heads among university presidents. There is no more interesting and instructive part of the book than that dealing with the system employed at Princeton for getting near to undergraduates, something that is hardly so well done at any other great American school, though at present it is being seriously attempted at both Harvard and Yale, and, indeed, at most of the universities.

THE SPANIARD AT HOME. By Mary F. Nixon-Roulet, Author of "With a Pessimist in Spain," "Our Little Spanish Cousin," "God, the King, My Brother," etc. Illustrated with Photographs and Original Drawings. Chicago: A. C. McClurg & Co., $1.75 net.

It appears from the dedication of this book that the author is the wife of a Spaniard living in the United States. She tells us in her preface that her intent is to convey a notion of Spain as it is to-day. The book is short, and at every page interesting. Much of it will prove surprising to those who do not know the Spaniards. Mrs. Nixon-Roulet has a warm sympathy with them, but she is not afraid to point out what she thinks their faults. She testifies also with the utmost heartiness to their virtues, and presents characteristic customs and ideals without prejudice. Altogether she has made a most instructive book. Her illustrations are from sketches of her own, not too well done, from photographs of paintings and of actual scenes. As a study of Spanish life from the inside this book deserves to be widely read by Americans who have pillaged Spain for a century, and never understood the Spaniards as they deserve to be understood.

ARTISTIC HOMES. By Mabel Tuke Priestman, Author of "Art and Economy in Home Decoration" and "Handicrafts in the Home." With Eighty-seven Illustrations. Chicago: A. C. McClurg & Co. $2 net.

What the author has undertaken in a book that had been better named "Tasteful American Homes" is to discuss in a simple and direct fashion the subject of house-building, furnishing and decoration by means of adapting her text to the concrete instances furnished by her illustrations. In this way the reader is saved from bewilderment by a multitude of unapplied aphorisms. A particular house, fully illustrated, is described and criticized, and the houses are of many kinds and many places. The illustrations are beautifully clear, and few of the houses shown are other than charming, while the furniture is for the most part distinguished and restrained in style. Such a book ought to be of great use to the home-maker unacquainted with styles and traditions.

A QUAKER POST-BAG: LETTERS TO SIR JOHN RODES OF BARLBROUGH HALL IN THE COUNTY OF DERBY, BARONET, AND TO JOHN GRATTON OF MONYASH. 1683-1742. Selected and Edited by Mrs. Godfrey Locker-Lampson, with a Preface by Augustine Birrell. With Illustrations. Longmans, Green & Co., 39 Paternoster Row, London; New York, Bombay and Calcutta. $2.50 net.

This highly significant book will have a circulation among the small but important body of Americans that are of Quaker faith or tradition. The bachelor baronet to whom part of these letters are addressed was a convert to the Quaker faith in which his mother had believed, though his father apparently had not. Half a dozen of the letters are from William Penn, and the tone of these epistles does much credit to the simplicity and piety of the great Quaker. Like the "Paston Letters" of three centuries earlier, these epistles, although written by and to persons professing a mystic faith and a sublime contempt for the things of this world, betray upon the part of the correspondents much concern for such mundane considerations as marriage settlements. Indeed, the mother of the baronet shows in one letter that she is ready to haggle over the dower of a daughter whom an eligible suitor will not take with less than 2,500 pounds to her portion. There is much joy among the Quakers of the correspondence at the conversion of so considerable a man as Rodes, and their efforts to get him married to a suitable person are almost pathetic. The mother's humbly expressed love for her son, and her anxiety that he shall be richly dressed are delightful and characteristic symptoms.

This book must be accepted as an event in its kind. Mr. Birrell's introduction is sympathetic and simple, with a parenthetic touch of the ironical. The book is handsomely printed on excellent paper, and illustrated with beautiful photoengravings. Rodes's country house is surely one of the ugliest creations known to domestic architecture.

THROUGH FIVE ADMINISTRATIONS: REMINISCENCES OF COLONEL WILLIAM H. CROOK, BODY-GUARD TO PRESIDENT LINCOLN. Compiled and Edited by Margarita Spalding Gerry. Illustrated. Harper & Brothers, $1.80 net.

Miss Gerry, who edits these memoirs of a former White House guard, has perhaps insensibly given to the matter something of her own intellectual coloring, though there is no reason to suppose that she has been unfaithful to the facts. The book is interesting as a simple man's recollection of his contact with distinguished persons, and Miss Gerry has wisely preserved much of Col. Crook's naïvety. At the same time it may be doubted whether either he or Lincoln used "would better" rather than "had better," as Lincoln is made to use it in a quoted conversation, and there are other passages that seem pure Gerry. Col. Crook thinks Lincoln might have escaped the bullet of Booth but for the negligence of a fellow guard. Johnson, as in other recent reminiscences, appears to great advantage in this book. Col. Crook denies the old scandalous stories of Johnson's hard drinking. He seems to prove that Ben Butler was treacherous to the cause of impeachment which he pretended to serve in his official capacity as a House prosecutor. In the Grant-Bristow issue Col. Crook takes the side of Grant, though his evidence against Bristow's sincerity is not convincing. He even seems to think that Babcock may have been innocent of wrongdoing. There is a good story of Grant's love of horse racing. Both the Grant and the Hayes families appear well in these memoirs, figuring as simple and sincere American folk not spoiled by elevation to conspicuous place. Arthur appears as the scrupulously conventional man of the world, chiefly concerned to make the White House a dignified social headquarters, or "republican court," as Miss Gerry says. This book, though hardly an important contribution to the intimate history of the White House, is altogether worth while and never other than interesting.

OUR VILLAGE. By Mary Russell Mitford, with an Introduction by Anne Thackeray Ritchie. One Hundred Illustrations by Hugh Thomson and Sixteen Colored Plates from Drawings by Alfred Rawlings. Macmillan & Co., Limited, St. Martin's Street, London. $3.50 net.

Miss Mitford's book, an old favorite, is one of the kind that many have tried to write and few have done to good effect. It is far less famous than "Cranford," though it perhaps escapes some of the defects of that delightful story. The present edition has for introduction more than fifty pages of critical biography by Mrs. Ritchie, the daughter of Thackeray, while the actual book itself occupies rather more than two hundred and fifty pages, though it is hardly five times as long as Mrs. Ritchie's biography.

Mr. Thompson's one hundred illustrations are full of charm and character, extremely well drawn, decidely romantic, but not without essential truth to the time and scenes that he pictures. They are likely to delight everyone who has a taste for England of the eighteenth and early nineteenth century. The illustrator has equal gift whether in figure or landscape work. His girls are wonderfully graceful and his boys extremely natural. The head-pieces and decorative initials are excellent, and the illustrations, taken as a whole, have unfailing variety. Mr. Rawling's sixteen plates in color are very pleasant and heartsome, and some of his village scenes are extremely beautiful. His open landscapes are less effective, though that which he has chosen for his frontispiece has great charm. The mechanical execution of the book is handsome, especially the printing, and the italics of the introduction are not trying to the eyes, perhaps because the lines are well leaded, or possibly because the slant is not very marked.

HUNTING WITH THE ESKIMOS: THE UNIQUE RECORD OF A SPORTSMAN'S YEAR AMONG THE NORTHERNMOST TRIBE—THE BIG GAME HUNTING, THE NATIVE LIFE, AND THE BATTLE FOR EXISTENCE THROUGH THE LONG ARCTIC NIGHT. By Harry Whitney. With Illustrations from Photographs by the Athor. New York: The Century Company, $3.50 net.

An adventurous hunter, Mr. Whitney is also a man sufficiently sensitive to outside impressions, sufficiently alive to the dramatic, humorous, and pathetic aspects of human nature to be an interesting narrator of his own travels. His expedition to the north, which brought him into relations with both Peary and Cook, was a notable undertaking, and he tells of it in a fashion to hold the reader's interest. Unlike some northern travelers, he makes no secret of the fact that the Arctic night is a terribly depressing manifestation of nature to one unaccustomed to its darkness and cold. Mr. Whitney's occasional descriptions of the beautiful aspects of sea and sky in the Arctic are done without the abuse of color words, and with an impressionistic effect that can hardly fail to reach the sympathetic reader. Toil, pain and danger all helped to make up the sum of the hunter's experiences. His feet were badly frozen, but, thanks to the intelligent care of the Eskimos, he came out of this predicament without permanent injury. The Eskimos, by the way, he found humorous and in the highest degree kindly. Some of their ingenious ways of meeting climatic conditions are described in interesting fashion. For example, when a walrus is killed in cold weather, the stomach is at once removed without being punctured, and the cavity is filled with snow, which, melted by the animal heat, affords drinking water. Eskimo mothers, traveling in cold weather, bare their breasts in the open air and suckle nearly naked babes without protecting them from the cold, though ordinarily the infants are carefully stowed away in a warm spot.

The illustrations of Mr. Whitney's book are of the utmost interest. He must have had many bad plates, for Arctic photography has its difficulties, but he evidently had many good ones, and scores of these go to the illustration of the book.

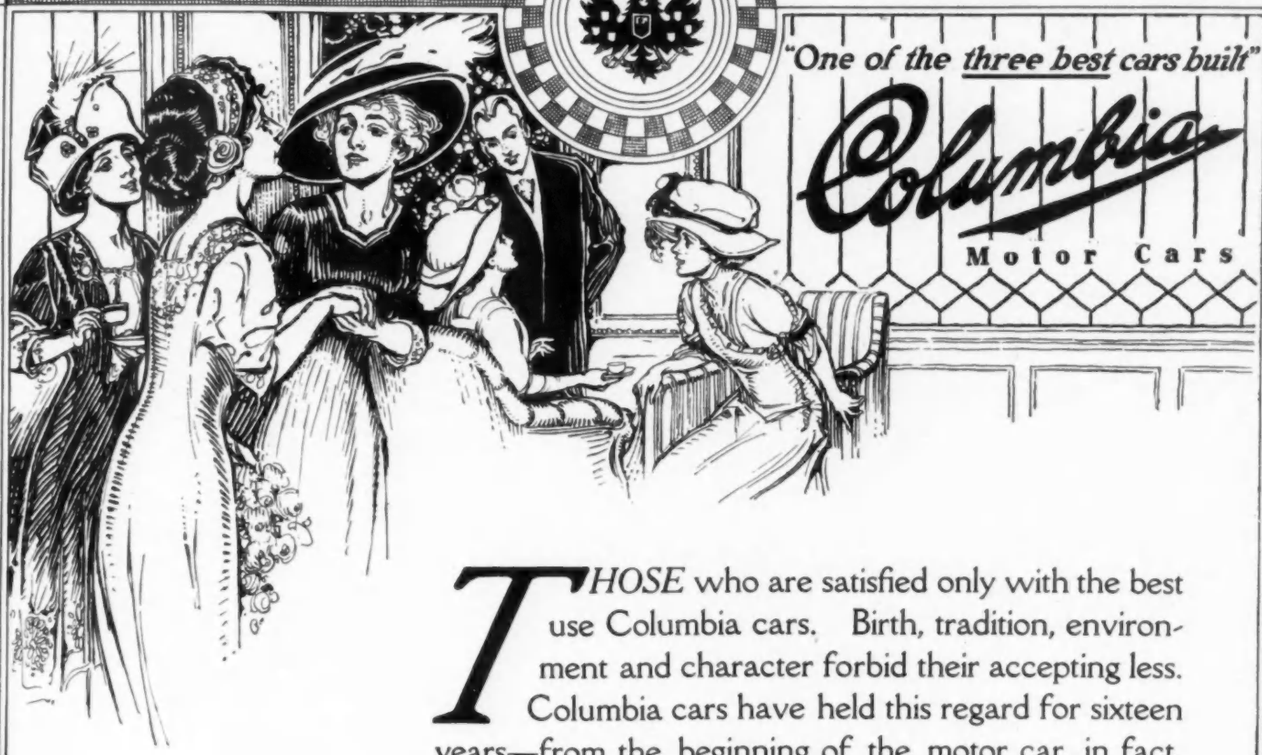
A HOOSIER ROMANCE—1868: SQUIRE HAWKINS'S STORY. By James Whitcomb Riley. With Illustrations by John Wolcott Adams. The Century Company, $1 net.

Between Mr. Riley's verse and Mr. Adams's sympathetic and charming illustrations and decorations, this little book is all of a piece. The story is in a rhymed dialect of the Middle West, with much humor, some pathos, and a great deal of human nature. We cannot help wishing that Mr. Riley had contrived to introduce something purely lyric, for example, a song, not in dialect, such as he has occasionally written to prove that his poetic gift is not conditioned by a particular method of speech. The story has the elements of dramatic interest that one would demand were it written in prose, and many a reader, accepting it simply as a tale, will read it from beginning to end at a single sitting, a test that may be regarded as convincing when applied to any type of short story. As to the illustrations, they have a delicious mingling of romance and realism and are redolent of old-fashioned American farming life at its best. The book is altogether a charming tribute to the Middle West of forty years ago, and it ought to have a warm welcome not only in the land it celebrates, but elsewhere in the United States, and even across the seas.

THE BETTER MAN. By Cyrus Townsend Brady. Dodd, Mead & Co., $1.50.

It has always been the belief of the reviewer that a man who kisses a girl without her consent makes a more or less forgivable matter hopeless by apologizing. Therefore our sympathy goes out to the Rev. Mr. Stebbins in "The Better Man." He kissed Miss Wharton, and he did not apologize, at least not for a long time. Miss Wharton was justifiably angry, and became engaged to his rival, the Rev. Lionel Barmore, on the instant. Nevertheless, she went often to Mr. Stebbin's church, which he had built up in a poor part of New York entirely without assistance from rich parishioners. When the Bishop died, it was a question as to whether Stebbins or Barmore should succeed him. Church politics became entangled with those of a strike organized by the employees of the traction company of which Wharton, chief supporter of Mr. Barmore for the Bishopric, was president. Barmore, at Stebbin's request, promised to use his influence to settle the strike without bloodshed, but finding that it would lose him Wharton's support, and therefore the Bishopric, went back on his word. It would be unfair to tell any more of the plot, but we may say that the climax is stirring. The account of church matters in this book inevitably invites a comparison with Trollope, a proceeding no doubt unfair to Mr. Brady, who probably, content with his immediate rewards, does not aspire to be even among the near-great in English fiction. In kindness it is remarked that he shares with the

(Continued on page 64.)



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Motor Cars

THOSE who are satisfied only with the best use Columbia cars. Birth, tradition, environment and character forbid their accepting less. Columbia cars have held this regard for sixteen years—from the beginning of the motor car, in fact

Columbia cars are built in a factory big enough to build 5000 cars. Only 1000 Columbia cars are built annually and these with infinite care. Every refinement of detail characterizes them. They have many exclusive features.

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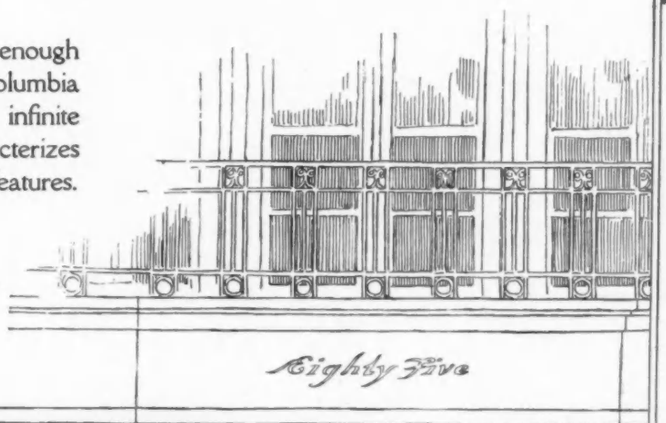

"Don't Bake Any Beans for Me"

Some thousands of men have said that to their wives after tasting a dish of Van Camp's. And a million more ought to say it. For the baking of beans is a long, hot task. It must be started sixteen hours in advance. And the result is a failure in any home oven if digestibility means anything at all.

The proper baking of beans in a home oven is utterly out of the question. Beans must be baked in live steam.

They need twice the heat that you ever get to the center of the home baking dish. That heat is required to break up the food particles so the digestive juices can act. Otherwise the beans, instead of digesting, ferment and form gas.

In the Van Camp kitchens the beans are baked in steam ovens, heated to 245 degrees. They are baked in small parcels so the full heat goes through. The beans are digestible.

They are baked without crisping, without bursting the skins. So the beans come out nut-like, mealy and whole.

They are baked with the tomato sauce, permeating every atom with a delicious zest. The result is the likable kind of baked beans.

These beans remain, until you open the can, exactly as they came from the oven. Not a savor is missing, not a flavor is changed.

The housewife keeps them on the pantry shelf, ready to serve in a minute. They become her most convenient meal.

When Van Camp's are used, baked beans become a very frequent dish. And beans are 84 per cent. nutriment. They are richer than meat in food value, and cost but a third as much.

Doesn't it seem that every housewife would welcome such a dish?

"The National Dish" **Van Camp's** BAKED WITH TOMATO SAUCE PORK AND BEANS "The National Dish"

But get the right beans, else you'll be disappointed. Van Camp's are made of the whitest and plumpest Michigan beans—beans all of one size. The sauce is made from whole tomatoes, ripened on the vines. We could buy dry beans for one-fourth what we pay. We could buy tomato sauce for one-fifth what ours costs. But the result of our way is a dish five times as good. When you once taste this dish you will insist on Van Camp's.

Three sizes: 10, 15 and 20 cents per can.

Van Camp Packing Co., Indianapolis, Ind.

[100] Established 1861

WHAT THEY READ

(*Continued from page 62.*)

Englishman a story-telling gift, a certain straight simplicity, and—industry!

NEW BOOKS

IN less than 150 pages Dr. William S. Sadler, of Chicago, widely known as a professor of medicine, tells us "The Cause and Cure of Colds" (A. C. McClurg, $1 net), and in doing so places the inhabitants of this continent under a genuine obligation. Dr. Sadler's method of discussing his subject is interesting, untechnical, lively and convincing. He makes clearer than most writers the significance of familiar remedies, and he explains convincingly the grave import of adenoids and of other physical defects. Many figures and diagrams are inserted to illustrate the text. It would be hard to find a more useful little volume than this excellent manual upon a disease so familiar to every household.

Mrs. Clara Sherwood Stevens opens her preface to "Passages from the Philosophy of Herbert Spencer" (Mosher, Portland, Me.; $1.50 net) with a quotation from Arthur James Balfour, and at once proceeds to tell us why she thinks Mr. Balfour fails in appreciation of the spirit and effect of Spencer's philosophy. In the pages that follow are three or four hundred excerpts from Spencer. The book closes with his celebrated passage upon space, the uncreated, ever existent, which ends with the sentence, "Of late years the consciousness that without origin or cause, infinite space has ever and must ever exist, produces in me a feeling from which I shrink." It cannot be pretended that the Spencerian philosophy can be adequately epitomized by the method of detached quotation, but none the less Mrs. Stevens has made an interesting and stimulating compilation.

"Siena and Southern Tuscany" (The Macmillan Company, $2 net) is much more than a guide book, though like "The Cities of Umbria," by the same author, Edward Hutton, it may well serve such purpose, and the fact that the volume is most agreeably light to carry and handle will commend it to travelers. Mr. Hutton loves the land which he discusses and describes, and knows it familiarly in its present condition and in its history. Rather less than one-third of the volume is given to Siena itself, about one-fifth to the approaches by way of Volterra and other towns, and the rest to various places, suburban and more distant. There is a sketch map of Southern Tuscany, a brief appendix, and a considerable index. O. F. M. Ward furnishes sixteen pictures in color, and twelve other drawings, while many paintings in churches and galleries are reproduced photographically. Mr. Hutton's own enthusiasm gives tone and charm to the book. His treatment of St. Catharine, who must be the central figure of any work on Siena, is reverent, though he declines to discuss her ecstacies and visions.

Homer Davenport, the highly effective caricaturist, has written "The Country Boy" (New York: G. W. Dillingham & Co., $1.20 net), being the story of life as he knew it in youth 'way out in Oregon, where his family formed part of a New England colony. Mr. Davenport's love for his old home will touch every reader who is sensitive to simple and sincere human manifestations, and the book has real value as preserving with an approach to truth a record of vanished conditions, but the author's skill with the pencil has not taught him the art of using that somewhat more delicate and difficult instrument of expression, the pen.

Eben E. Rexford has put his fancies into verse, and the Lippincotts, of Philadelphia, have issued the product in a rather large volume entitled "Pansies and Rosemary." The author writes on many themes in the manner of a man bent upon pleasing himself. He has natural feeling, ease in rhyming, and a sufficiently accurate ear for measure, but his verse can hardly be accepted as poetry of a significant kind.

Edgar Beecher Bronson has revised and partly rewritten his "Reminiscences of a Ranchman" (Chicago: A. C. McClurg & Co., $1.50), making an acceptable volume full of action, humor and, no doubt, truth. It is pleasant to find the author so loyal to his dead friend, Clarence King, a man whom many men loved and respected.

"First Aid to the Sick" (George Routledge & Sons, London; E. P. Dutton & Co., New York; $1.50) is an extremely compact, clear and helpful book by Dr. B. Hastings Young, an Edinborough graduate. All the commoner disorders, acute or chronic, are treated of, and while the book by no means assumes to take the place of a physician, it does give advice that might prove of the highest value in the earlier stages of illness. It differs materially from the usual so-called "home doctor" book, as being strictly limited in scope to the indications of its title.

BOOKS FOR THE YOUNG

ELISA HALDEMAN FIGYELMESSY'S "Two Boys in the Tropics" (The Macmillan Company, New York; $1.35 net) is an unusual volume of travel and observation in South America. The author takes her young friends from Baltimore to their South American port, describing their adventures at sea, and what they saw and heard during their subsequent two years' residence in the tropics. It is all done simply, so that any child of ten can understand it, but the dialogue style employed unnecessarily pads the bulk of the book. Just why the author supposes Tobago was Robinson Crusoe's Island it is difficult to say. The illustrations are characteristic and unusual.

Niebuhr's account of the Argonauts, of Hercules, of The Heraclidae, of Perseus, and of Theseus has been translated into sufficiently clear and sound English, and these stories have been made into a book entitled "The Greek Heroes" (Cassell & Co.), for which Arthur Rackham has furnished colored plates and other illustrations. The printing of the volume is excellent, but Mr. Rackham's drawings are hardly in his best style. The colored prints are soft in tint, and that illustrating the story of Perseus is extremely pleasing.

"Larry Burke, Freshman," by Frank I. Odell (Boston: Lothrop, Lee & Shepard Company; $1.25 net), is a spirited tale of a year at a smallish college. The story is wholesome, lively, true to college conditions, and lit with genuine humor. H. C. Edwards furnishes drawings that have vigor and action, but are lacking in imagination.

The Lippincotts, of Philadelphia, republish in a large volume Jean Ingelow's "Mopsa the Fairy," with illustrations in color by Maria L. Kirk. It is characteristic of Miss Ingelow's work of this kind that it associates in an oddly familiar way the real and the unreal, and in this lies the force of her appeal to children. The pictures are unequal in quality, but in the main well drawn and skilfully composed, though the coloring is seldom very successful. Those in black and white have much architectural charm.

Louisa de la Ramée (better known as Ouida) wrote for children with much charm and insight. Indeed, her "Dog of Flanders" comes near to being a classic of childhood. That story, which is rather long, is not included in the volume of her children's tales entitled "Bimbi," issued as a gift book by the Lippincotts, of Philadelphia, with illustrations in color by Maria L. Kirk. Seven stories from twelve to more than fifty pages in length are included in the book. The print is excellent, and the drawing and composition of the pictures are good, but the coloring is not of the best.

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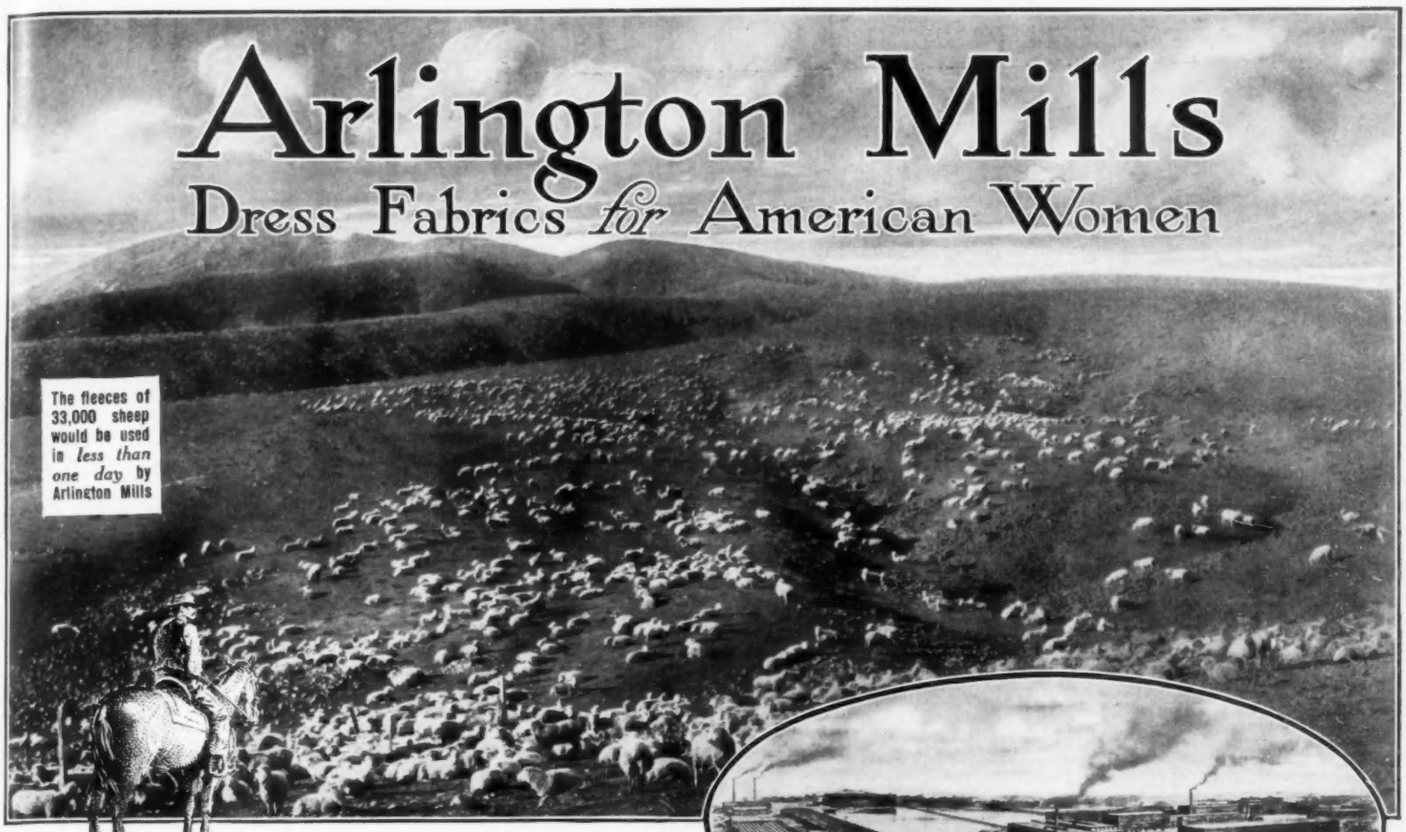
Dress Fabrics *for* American Women



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Lawrence, Mass.

How Do You Judge a Piece of Cloth?

By the appearance, the feel—and the price? Very good. But, unfortunately, few women are sufficiently acquainted with the technical details of worsted manufacture to rely on their own judgment alone in the selection of a fabric. This emphasizes the necessity of buying according to standards *that are known to be accurate,* backed by a trade-mark that guarantees quality and insures the best that can be woven. This unfailing guide is the stamp of "Arlington Mills," which appears every three yards on the back of the fabric.

Think of Arlington Mills, not merely as a place where cloth is woven, but as an industrial institution where genuine art and skill and high intent combine in making the finest loom products in the world today. These fabrics represent the composite result of the best that is offered in textile manufacture. Our own special agents all over the globe select the choicest wools. Our experts sort and blend these wools so as to produce the most perfect yarns. Our skilled designers and life-trained dyers and weavers are constantly studying to improve the high character of our methods and our product. Our style experts abroad keep us in intimate touch with all that is new and approved in fabric fashion.

Such a combination as this explains why the demand for Arlington Mills goods has been so great as to build the largest mill of its kind in the world.

When you buy an all-wool Serge, Cheviot, Panama or Voile, with the name Arlington Mills on the back, you are getting an all-wool fabric that *is* all wool. When you buy a Mohair or a Brilliantine marked Arlington Mills, you are getting the best thing made in this line of goods. The name Arlington Mills signifies a Half-Century Standard in Quality, Weave and Finish.

Arlington Mills fabrics are sold by dry goods and department stores everywhere, at prices no higher than you have been accustomed to pay for equal quality. Always insist upon getting them, whether purchased by yourself or your dressmaker, and be careful to see the stamp "Arlington Mills." This is your guarantee that if any imperfection develops in the goods your dealer is authorized to replace your purchase without question. It is your guarantee that you are getting a fabric of STYLE, and one that will retain its beauty, finish and tailored shape. The best ready-made garments are also made of "Arlington Mills" fabrics.

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Reg. U.S. Pat. Off.

You Would Want to Eat the 57 Varieties if You Could See Them Made

Every visitor to our kitchens confirms this statement. Besides, every housewife should know that the food for her family is prepared in a cleanly manner.

Heinz 57 Varieties are clean-made of specially grown, selected materials, and as carefully prepared as any home food could be; that's why they're always safe to buy.

The Heinz Kitchens are clean as soap and water and scouring sand can make them.

Heinz kettles, pans and all utensils are kept clean and shining like a mirror.

Every berry, every piece of fruit or vegetable that goes into the 57 Varieties is picked over by hand.

Currants and raisins are washed by water jets until they are clear and transparent.

The workpeople who prepare the 57 Varieties wear clean uniforms and their hands are under the constant care of manicurists employed by the company.

More than 40,000 people register at the main plant every year to visit these kitchens and see these things. Heinz Kitchens are always open for inspection.

Heinz products are all made without Benzoate of Soda or other artificial preservative.

This painstaking care is exercised not only in the Heinz Main Kitchens but in the Branch Preparing Establishments, which are located throughout the land wherever soil and climate produce the best flavored fruits and vegetables.

Every one of the 57 Varieties bears witness by its quality to the value of Heinz methods of preparation. For example, there is

HEINZ
Tomato Soup

A cream of Tomato Soup that owes its deliciously appetizing flavor to specially grown red-ripe tomatoes, rich, sweet cream and pure spices, blended in the Heinz way under perfect conditions.

Heins Tomato Soup contains no meat stock, and it is the only tomato soup on the market enriched with certified, pure, fresh cream.

Other seasonable suggestions from the 57 Varieties are Mince Meat, Fruit Preserves and Jellies, Tomato Ketchup, Cranberry Sauce, Euchred Pickle, Odorless Cooked Kraut in tins, etc.

H. J. HEINZ COMPANY

Distributing Branches and Agencies Throughout the World

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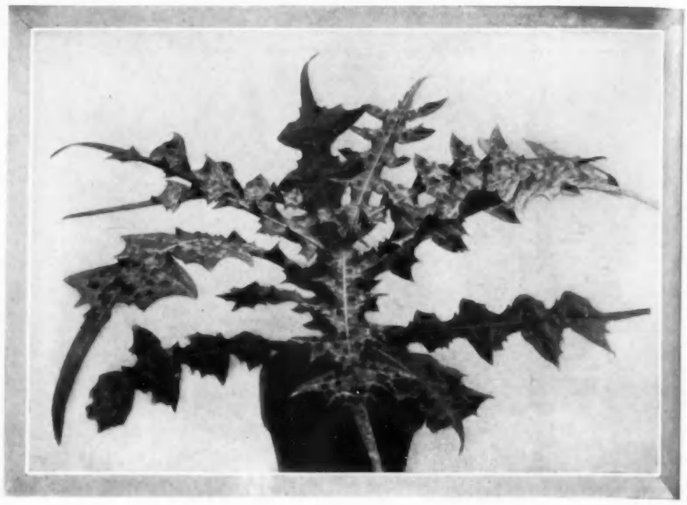

An excellent example of the acanthus Montana, a popular green-leaved house plant

The CARE *of* HOUSE PLANTS

Suitable Varieties—Frequent Errors in Potting and Watering—The Necessary Kind of Soil and Environment

LET no one be deterred from having some beautiful plants in the home, fearing that they will be a great trouble, or that there is any mystery in their cultivation. Plants are grown according to well-known laws of nature, which, when once rightly understood, are easy to carry out.

Of course, it is always possible to order, from the florist, full-grown plants in the pink of condition; and many, who can afford it, do so, but they lose the greatest charm there is about a plant—the growing of it from infancy, as it were, until it has reached its finest development.

House plants of the permanent kinds, such as ferns, begonias, dieffenbachias, crotons, pandanus, acanthus, palms, and many others, which are commonly known as "foliage" or decorative plants, take, in most respects, the same general treatment, and similar soils, but differ, somewhat, as to temperature and the amount of light or sunshine required or tolerated.

TO MAKE A START

To make a start, get young plants of the kinds desired in not larger than two-and-a-half-inch pots. These should be in the condition known as "pot-bound," which means that they should have the pots filled with roots. In this state they are ready to be shifted into four-inch pots, in which they should stay until these pots are also filled with roots.

About the worst thing that can befall a plant is for it to be in a pot too large for the mass of its roots. There are persons who start young seedlings or rooted cuttings in large pots, and then wonder why their plants never look like those of the florist on the corner. If the florist did the same thing he would get the same unsatisfactory results. The theory of growing plants in pots can be put into a few words.

A COMMON ERROR

The young plant is in a very small world. There are but a few inches of soil about its roots, and there is a circular wall of crockery which cuts out light and air. Now, if to this you add the additional handicap of a mass of sodden earth, from which the water cannot drain away fast enough to allow the roots to feed, you have all the conditions necessary to check the growth of the plant and stunt it. There should be only enough soil about the roots of a potted plant to carry enough water at each watering to allow the roots to take a drink; it should then drain and evaporate away, and allow the moist air access to the roots so that they can take up the dissolved plant food, to feed the top.

If your tastes run to blooming plants, which are not as generally grown where there is not a conservatory, you can "strike" cuttings of geraniums, flowering-begonias, fuschias, or similar plants in a "flat" of wet sand, placing the flat in a warm, moist place, in partial light, like that from a north window, and when they have rooted pot them off into two-and-a-half-inch pots, and proceed as with the young ornamentals.

When one grows blooming plants there should always be a supply from which to draw, to replace them when their blooming season is done, as such plants are rarely ornamental in the home except when in bloom. They usually become ragged after the blooming period has passed, and should be discarded for young plants which have been growing to replace them. This, of course, necessitates a conservatory.

As not many homes have conservatories, excepting in the suburbs, where land is plentiful and cheap, the usually chosen variety is of the purely ornamental, or foliage, plant, of the perennial type, which are beautiful from the two-and-a-half-inch pot, if properly grown, until they have been increased in size and magnificence, and have reached the twelve-inch, beyond which few house plants are potted. These are the most satisfactory kinds from every point of view for the woman who loves plants, and yet has not enough time to do extensive home gardening.

The dieffenbachia is a very pretty house plant

NOVELTIES

For years there were but a few of these plants which showed beauty enough to attract women of cultivated tastes. The palm, fern and "rubber-plant" (*ficus elastica*) held the ground for many years, but the modern plantsmen have scoured the whole earth for novel-

(*Continued on page* 68.)

Le Papillon Corset Co.

Mme. Gardner

21 West 38th St., New York City

Telephone, 4383 Murray Hill

A WIDE range of styles—the choice of fabrics especially extensive—promptness and the best workmanship make dissatisfaction impossible.

IF you will drop us a line we will be pleased to send you our latest valuable booklet showing fashionable models at moderate prices.

This very unique model shows a hip confiner, built high enough to protect the waist line. In this way the very fashionable effect of being uncorseted is obtained, while the flesh below the waist line is held in a firm but supple casement.

Le Papillon Model, attractive for its straight willowy lines, is particularly adapted for the figure requiring length below the waist line. Unusual ease is afforded the wearer of this corset by means of silk rubber gussets over the hips, which give perfect freedom when stooping or sitting. Made of strong white coutil, firmly bound, and is daintily trimmed with fine white lace through which white satin ribbons are run.

This model is made of silk rubber webbing. Its flexibility insures one perfect ease and comfort. It is worn by many professional dancers and artists, where graceful pose and movements cannot be confined. The bust line is low and the only boning is at the front and back where it laces.

No. 94
"Blucher" Lace Boot, shield tip, made in any leather.

No 50
"WELLESLEY"
Edward Hayes Patent.

Ladies' Fine Boots

¶ Distinctive because their designs are patented.

¶ Exclusive because we cater to the individual only.

¶ Write for illustrated catalogue and measurement blank. Fit guaranteed.

No. 91
Dress Slipper, made in bronze, black or colors—beaded to match or as ordered.

EDWARD HAYES

Custom Boot Maker

9 and 11 WEST 29th ST.

Bet. 5th Ave. and Broadway

New York City

Mrs. Copeland

The Cambridge Bldg.

334 Fifth Ave.
New York

Begs to call your attention to her practical models now ready for **Southern Wear**

Hand embroidered linens from **$15** up.

One piece Serges from **$25** up.

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FLINT'S FINE FURNITURE
So Perfect and So Peerless

SPRING AND SUMMER STYLES

How well the summer home is furnished is a matter of wise selection rather than expense.

Our advance exhibit of Spring and Summer Styles gives time for careful study of individual requirements in order that artistic results may be had at the lowest cost.

Early inspection and consultation with our experts (involving no obligation) assures

ECONOMY and SATISFACTION

DURING THIS MONTH: MATERIAL REDUCTIONS ON DISCONTINUED DESIGNS AND INCOMPLETE SUITES. EVERY PIECE GUARANTEED BY THE FLINT TRADE-MARK.

GEO. C. FLINT CO.

43-47 WEST 23rd ST. 24-28 WEST 24th ST.

ON HER DRESSING TABLE

WATCH the women at any fashionable gathering this winter, and you will agree with me that those who show no trace of being made up can be counted on the fingers of the hand. Long ago all scruples about the use of powder, eyebrow pencils, lotions, and even rouge, were overcome, for it is the fashion to have a beautifully tinted skin, and even the débutantes do not hesitate to resort to the rouge pot when looking a little pale or fatigued. Every fashionable restaurant and hotel keeps a supply of such articles for the women who throng there for luncheons or dinners, and the dressing room for every dance would be incomplete without a similar assortment.

NO LONGER A SOCIAL CRIME

Therefore we need no longer hide the fact of using a few of these simple cosmetics as though it were a crime, but I should always strongly advise extreme moderation, since nothing is more common, or shows worse taste, than the conspicuous use of these toilet aids. Especially, be very niggardly in applying rouge. A hint of color is becoming to almost every type, if only a hint, but it is in frightfully bad taste to use such quantities as make one look like a Red Indian going into battle. While on the subject of rouge, I have a wonderful discovery to disclose—a powder of the exact shade of natural coloring, so exquisitely fine and soft that it is really undetectable unless applied in too large quantities. The shade, when seen in the jar, is a little on the violet, not the pure rose we are apt to associate with rouge; but I am amazed at the wonderful results achieved, and think that this preparation is sure to make a sensation.

AN EXQUISITE FACE LOTION

Also excellent is a lotion for the skin to be applied as a finish, since it gives a délicate, transparent tone and the soft freshness usually associated with early youth. It is beneficial as well as beautifying, having a direct effect on pimples, blackheads, redness, yellow or muddy conditions, and is refining in the extreme. Useful as it may be in these capacities, the most important result seems to be the exquisite finish it gives the complexion, and the milky tone left on the shoulders, arms and neck if applied when wearing décolleté. This is distinctly not a liquid powder, but more in the nature of a cream or balm. Price $1.50 a bottle. Velvet sponges, by which it is to be applied, sell for 50 cents each, and are especially selected and imported from the finest obtainable on the Mediterranean shores. This offers the most satisfactory means of applying the lotion.

AN AMERICAN SOAP

Made of vegetable oils and yielding a quick, abundant lather is a comparatively new soap which is meeting with great success. The price is not at all high, since this is an American production, but for the bath or for ordinary bathing purposes it will be found highly satisfactory and very smoothing in its effects on the skin. Price 15 cents a cake.

The CARE *of* HOUSE PLANTS

(*Continued from page* 66.)

ties, with the result that we have a number which are in many ways better than these, as they keep their beauty longer.

The palm and the fern are the finest of all foliage plants while they are young and vigorous; but when they get into eight or ten-inch pots, after ten years in the house, they are likely to "go ragged" from sheer loss of vitality, and woe is the result. The plant you have nurtured so long loses its fronds, becomes attenuated and scraggly, and can never more be restored.

The rubber-plant loses its leaves from a number of causes, chief of which is over-watering, and is at once unsightly. But there is one palm which becomes finer with age, the *cycas revoluta*, which is easily grown and adapted to house conditions, as it is a native of the desert regions of the earth. The variegated leaf begonias, pandanus Veitchi, dieffenbachia, acanthus Montana, crotons, are plants which grow to great age without losing their beauty, but, instead, this increases with age.

THE KIND OF SOIL

The soil for all these plants, excepting the geraniums, flowering-begonias, and fuschias, should be light and porous. A mixture of one-half leaf-mold and good garden loam makes an ideal potting soil for the decorative class, to which should be added a handful of fine bone-meal for each four-inch pot. If the soil is sandy loam, give it a dusting of fine air-slaked lime, before potting, and mix all well together. In the absence of the leaf-mold, use loam from the roadside, in a place where some kind of clover is growing, mixing with it one-half its bulk of finely chopped grass for humus.

When shifting the young plants from the pots in which they are pot-bound, do not disturb the ball of soil which will come out of the pot when it is inverted and struck against something solid. Instead, put an inch of soil in the bottom of the four-inch pot, without disturbing the piece of broken pot which you have put over the hole in the bottom for drainage, and on this set the young plant, ball of soil, roots and all, and fill other soil in around it until filled level. Then water, and the soil will sink down, and more must be filled in and water added until it finally settles half an inch below the top of the pot. This takes not half as long to do as to tell about it.

THE REASON FOR CHECKING

We settle the soil with water in order not to injure the fine fibrous, feeding roots, which are covered all over the ball of soil. The reason that most persons "check" plants, when shifting them from one pot to another, is because they fill the soil around the young plant and push it down with the hands or a stick, breaking off these roots, and the plant stands still until it can grow others. Such plants never attain the finest results.

The same process is observed when again potting from the four-inch pots into six, and from that to seven, eight, ten, and twelve-inch; but do not shift until the pot is filled with roots, which will vary, as to time, with the different plants.

THE VALUE OF SHADE

All the plants named, and many more of the same class are native to situations in which there is at least partial shade, excepting the palms, and on that account they must not be set in direct sunshine that comes through a window. This applies especially to the rubber-plant, ferns and crotons, which are harmed in such situations. The air in the room should be moist, in which case they will live in a temperature which can be borne by human beings; but if the air be dry, they will not thrive. Moisture can be put in the air by evaporating water on a radiator, and relative to moisture I would add one caution, namely, be careful as to the watering, as too much kills more fine plants than all other errors combined.

Binner

Famous Corsets

CUSTOM MADE, INDIVIDUALLY
UNDER MME. BINNER'S PERSONAL SUPERVISION

18 EAST 45th STREET, NEW YORK

"EVERYTHING MADE ON THE PREMISES"
"EVERYTHING MADE TO MEASURE"

Lane Bryant
ESTD 1909

19 West 38th Street
Near 5th Ave.
New York

Largest manufacturing retailer of all kinds of
NEGLIGEES and SIMPLE DRESSES

Style 961
This lingerie frock is made of fine tucked batiste, alternating with val. insertion, side-pleated flounce, band at bust and flounce heading of Swiss embroidery, made in ecru or white. Price value $45. **$35.00**

I carry at all times the largest showing of ready-to-wear garments in TEA GOWNS, SHORT and LONG NEGLIGEES, MATERNITY GOWNS, LINGERIE and DANCING FROCKS, MORNING and TUB DRESSES and FRENCH UNDERWEAR, made in plain, dotted and embroidered swisses, dimities, voiles, linens, chiffons, silks, etc.

The assortment is positively the largest ever shown anywhere. There are always styles to suit all ages, occasions, tastes and figures.

Style 63
This dainty tea-gown is made of a fine ecru net, trimmed with lace, over a heavy China silk body, trimmed with ribbon of contrasting color. All colors and black. Price value $40. **$27.50**
Coat can also be made of chiffon.

Gowns *for* Stout People *and* Maternity Use a Specialty

Every model offered is made on the premises. The kind of garment you never see in a Department store or any other retail shop.

No extra charge for alterations, or making to measure

MAIL ORDERS. My large out of town clientele has given me every facility for prompt and efficient execution of mail orders.

Sketches and descriptions are furnished upon request

WHAT MARINELLO WILL DO FOR YOU

A Marinello Shop is a place to go for rest and relaxation—to renew your youth and regain your beauty.

The Marinello System is the common sense method for accomplishing these results.

The quiet, trained Marinello Operator takes you under her skillful hands and tired nerves grow rested, strained muscles relax, harsh and aging lines are smoothed away.

The effect is a transformation—adds as much to the appearance as the donning of a new gown.

Remember that Marinello is the recognized highest standard for treatments and preparations. The only system using the Prismatic Ray, which has accomplished such wonders in stubborn cases of skin and scalp trouble. A thorough training in the use of the Prismatic Ray is included in the regular course at the Marinello School.

Look for the Marinello Certificate of Merit

It is your guarantee that your treatments and preparations will give the desired results. You cannot be too careful of the cosmetics you use—of the treatments you take—of the shop you patronize.

Consultation is free in the Marinello Shops. Ask the Operator to prescribe just the treatments and preparations needed for your individual case.

If there is no Marinello Shop in your town, communicate with the Home Office. We will see that you are taken care of.

Treatments and regular size packages of Marinello preparations can be had at the following branches:

Mrs. Alice B. Vought, 281 5th Avenue, New York City, N. Y.; Miss Blanche B. Ames, 2408 E. Colfax Street, Denver Colo.; Mrs. Mary Hudson, care Crescent Store, Spokane, Washington; The Mary Wilson Company, 433 Race Street, Cincinnati, Ohio; Mrs. C. B. Knowles, 23 Colonial Arcade, Cleveland, Ohio; The Marinello Shop, 507 Provident Bank Bldg., Cincinnati, Ohio; Mrs. J. C. McGavran, 1114 Main Street, Kansas City, Missouri; Miss Elizabeth Davis, 605 12th Street N. W., Washington, D. C.; Marinello Company, Suite 1110-1122, 57 Washington Street, Chicago.

OPERATORS: If you are interested in learning the Marinello System write for full information free. You will find Marinello the Best Paying System in existence.

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COUPON This is good for one Half-Price Treatment at any Marinello Shop.

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FRENCH cooking is universally accepted as the standard of culinary perfection. We point to

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foods as evidence of this fact. They are made by French cooks—that is why exacting people give them preference.

The List of Foods We Make:

French Soups	Broths for Invalids
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FRANCO-AMERICAN FOOD CO.
Jersey City, N. J.

"Made in the Cleanest Kitchens in Existence"

In packages convenient for any sized family

Members of the Association for Promotion of Purity in Food Products

Be sure it's the GENUINE UNDERBERG

Don't take a substitute

The WELL-DRESSED MAN

SMART dress is not entirely a matter of money. That it makes possible the best in quality of material and workmanship, and that it more readily secures the exclusive in pattern and design is indisputable, but it is quite easily misdirected unless its possessor has also the good taste and knowledge of good style to apply it properly. This is—at least so I have always thought—to a large extent inborn, and at any rate the result of latent refinement cultivated by early example and education, yet by closely studying one's self and by selecting carefully in accordance with the knowledge gained by observation of others, it may certainly be in part acquired.

CONSERVATIVE FASHIONS BEST

Some men there are who by reason of certain physical characteristics can wear clothes of much more extreme kind, both as to cut and fabric pattern, than others, without appearing "over-dressed," but as a general thing the man who cannot live up to the extremes of fashion, will do much better to stick to the conservative and quietly subdued, and especially is this true where it comes to a matter of mixing the extreme with the conservative, or the very good with the poor in quality in the same costume.

AVOID INCONGRUITIES

He who wears a costly and elaborate pin in a cheap necktie of bad material, strikes a jarring note of incongruity in dress, and the same thing may be said of him who appears one day in the finest kind of attire and the next in clothes of poor or mediocre quality, although there are, without doubt, some occasions on which smart dress counts for much more than on others. An elaborate and expensive room robe, or house coat, for example, is quite out of keeping with apartments not of a luxurious kind, and generally all down the line the man who cannot afford to live up to an expensive standard of dress would better keep his wardrobe in relation to each of its component parts. On the other hand—for there are always qualifications to broad rules—it should be remembered that what may be called the dressing of the neck and the extremities plays a very important part in the effect of the entire costume, for with a good-looking hat, good, fresh gloves, good boots and a faultless collar and tie, one may do much to set off an old suit.

SPEND MOST FOR EVENING DRESS

As said above, while extreme styles, or fine quality things are so out of keeping in the same costume with things of the opposite kind as to have the effect of calling attention to them, and while one should endeavor, in so far as possible, to preserve a sort of balanced relation in one's dress, for the man who cannot afford an entire wardrobe of the best it is an excellent plan to wear his older and less good clothes upon occasions when his looks do not so much matter, and to keep his newer and better quality attire for the strictly social side of life when he is, so to speak, on parade. Thorough neatness and good grooming are of importance in one's business life, but as one sees comparatively few of one's friends or acquaintances, especially of the feminine sex, during business hours, if one go out much in the evenings it is better to be more or less extravagant in the matter of one's evening clothes than to spend much on one's business suits at a sacrifice of the others. In other words, for the man who must economize, it seems better to be very well dressed at times and not so well dressed at others, than to take the middle course and be neither one nor the other at any time.

READY-MADE SUITS ADVISABLE

A limited income is purely a relative thing—a matter of comparison—but for him who really must spend little it is absurd in this day to avoid the ready-made clothing shops and the inexpensive haberdashers. If a man has a "regular" figure—I mean of average build and proportions—there is not the least difficulty in getting suits of almost any kind that will fit and "hang" properly, and so great has been the advance in the trade during the past dozen years or more, that one can now find exceedingly well-made clothes of all varieties, in good styles and of a great number of stock materials. It does not always follow, of course, but generally speaking if one must get inexpensive fabrics for sack suits, the blacks, dark blues, dark grays, and other subdued shades will wear better and look better than the lighter and more "fancy" materials, and the more simple in finish and conservative in cut the more satisfactory is the garment likely to be. It is usually the attempts at "advanced" fashion—the extremes of cut, etc.—in inexpensive, ready-made clothes that more than anything else mark them as such.

IMPORTANCE OF SHOPPING

Many men either do not appreciate the importance of "shopping" or will not give up the time to it, but in the large cities it is of the greatest advantage to the man who wants to get the best out of the money he has to spend, for there are always sales of one kind or another, or reduced prices, at the various shops, and, moreover, certain shops are much better for certain things than others. Particularly is this worth while, from an economical standpoint, toward the close of a season, when old stocks are being disposed of to make ready for new, and with the slight (if any) changes that take place from one year to another, there is practically no risk of falling behind the fashion. In August one may buy straw hats, and other summer things, at greatly reduced prices that will do perfectly for the following June, and from now on to early spring there are bargains in nearly all kinds of winter clothes and accessories. One may have to put them away, perhaps, for another six or eight months, but the loss of interest on the money expended will not be a quarter as much as the saving in original cost.

Or if one cannot give up the time every now and then to a systematic shopping tour—in New York it would carry one from about 42nd Street down Broadway to 14th Street; along lower Broadway to Wall Street, up Nassau Street to City Hall Park, up Fifth Avenue, and perhaps across 23rd, 34th and 42nd Streets—it is an excellent plan to carry around with one a small fund to be devoted to picking up whatever may strike one as good in the shop windows one may happen to pass. Here one may see a waistcoat that would look well with a certain suit; there a shirt that would fulfill a need; at another shop a necktie for 25 cents or 50 cents that would go splendidly with some shirt one may have; or at still another, a pair of stockings, a suit of pajamas, or what not. In this way one's wardrobe, even to its suits and larger articles, may be kept up, and in a manner of expenditure that one feels least. Of course, it presupposes that one has some idea of one's needs, that one has the taste to recognize a stylish thing when one sees it, and that one knows something about the values of clothes and haberdashery. The "just as good" argument applied to qualities of materials at less cost is rarely a reliable one, but certain it is that in many cases two $1 ties are more serviceable than one at $2, and in "style" and pattern there are hundreds of 50-cent ties far more effective than hundreds of others at $2, or even $3.

CARE OF CLOTHES

Again there is more real economy in the good care of clothes than one who has not tried it could possibly imagine. The silk hat should always be kept in a closed box, and never be permitted to rest for any length of time standing on its brim. Likewise the derby, and both should always be brushed when taken off. The opera hat should never be put away folded. Overcoats and suits should invariably be brushed when taken off before being hung on hangers, and spots of any kind should never be allowed to remain in cloth. Neckties gather dust like everything else, and should be carefully brushed and cleaned; boots and shoes should always be cleaned and "treed" when taken off, and gloves should never be put away in a wrinkled condition. By paying attention to these things as a matter of everyday habit—and it will become such in a short time—one's wardrobe is always in proper shape, ready for any emergency, and one's clothes will look better and wear longer than if they are neglected.

How.

Annette

66 West 38th Street, New York

Telephone, Murray Hill 5795

Prepared to show advance Spring and Summer Models for Southern wear.

SPECIAL $24.75

Above sketch made of all over embroidery lingerie with tunic of black marquisette, black satin bottom and girdle - - - $24.75

Foulard Gowns	**$24.75**	**Upwards**
White Cotton Voils	**$21.75**	"
White Serge Models	**$25.00**	"

A Woman Should Never

Be Satisfied Without

Perfect Health
A Good Figure
A Clear Skin

She can attain these by Scientific Means in the Privacy of her Own Room

I WISH I could put sufficient emphasis into these words to induce any woman, whose health is not perfect, or whose figure does not please her, to write to me. My pupils are among the most refined, intellectual women of America. They are my best friends and the strongest possible testimonials for the value of **natural, hygienic principles** of **cure** as **opposed** to the **drug habit.**

At least one-third of my pupils are sent to me by those who have finished my work.

I no longer need to claim what I **can** do, because I **have done** it. I think I do not exaggerate when I say that I have relieved more chronic ailments and reduced or built up more women in the past nine years than any ten physicans; the best physicians of America endorse my work. I could fill hundreds of magazines with testimonials; the following from letters on my desk as I write, indicate a few ailments I have relieved:

"My weight has increased 30 pounds." "My kidneys are much better." "My eyes are much stronger and I have taken off my glasses." "I have not had a sign of indigestion or gall stones since I began with you." "I weigh 83 pounds less and have gained wonderfully in strength. I never get out of breath, the rheumatic twinges have all gone, and I look and feel 15 years younger." "Just think of it! To be relieved from constipation. Entirely free after having it for 30 years." "Have grown from a nervous wreck into a state of steady, quiet nerves."

If you are suffering from any chronic ailment, if your figure does not please you, or if you will tell me the particular difficulty you wish to correct, I feel sure I can help you. If I cannot, I will tell you so. Your correspondence will be held in strict confidence. Many a woman has surprised her husband and friends by improvement she has made by just 15 minutes a day in her own room.

I want to help every woman to realize that her health lies to a degree in her own hands, and that she can reach her ideal in figure and carriage.

I have published a booklet, "Health, Character and Beauty," which tells you how to stand and walk correctly, and gives other information of vital interest. This booklet has helped hundreds of women, even though they never studied with me. I will send it to you free, and tell you all about my work on request. Write now. If you do not need my work, you may be able to help a friend.

SUSANNA COCROFT, Dept. 17-A, 246 Michigan Avenue, CHICAGO

Miss Cocroft's name stands for progress in the scientific care of the health and figure of woman.

Berthe May's Maternity Corset

Insures ease and comfort, and permits one to dress as usual, to preserve a normal appearance and to pursue her customary avocations.

The lacings at the back only, and the absence of elastic contribute to the simplicity of this corset, the superiority of which is vouched for by physicians.

Your own physician will recommend it.

Send stamp for illustrated Booklet No. 14, photographs and full information to

Berthe May, 125 W. 56th St., New York

Mme. Thompson

Fluffy Ruffers

(Trade Mark)

I guarantee ***every article*** of hair goods —***Switches, Braids, Curls, Puffs, Pompadours*** or ***Wigs***—to be natural, first quality live hair.

OUR WONDERFUL DYE

for streaked or faded hair has turned the heads of some skeptical ones who had no confidence in anything to regenerate the hair. With Only One Application From The Bottle We Secure The Most Wonderful Effect. $2.00 a bottle.

Write for illustrated catalogue **M.**

Mme. Thompson

12 WEST 31ST STREET Near Fifth Avenue **'Phone 4526 Madison**

28 WEST 22ND STREET Opposite Stern Bros, **'Phone 898 Gramercy**

NEW YORK

BEAUTIFUL HAIR

A GOOD lather of Packer's Tar Soap well rubbed into the scalp with the finger tips is an unsurpassed hair tonic. The routine use of

Packer's Tar Soap

keeps the scalp clean and healthy and promotes the growth, lustre and beauty of the hair.

The Packer Mfg. Co., New York

Registered Trade Mark

Established Half a Century

Madeira Embroidered Linens

At "The Linen Store"

Luncheon Sets, consisting of twelve Finger Bowl and twelve Plate Doylies and Centerpiece, $7.00, 11.00, 12.25, 13.50, 14.25, 17.50, 19.00, 21.50, 23.50, 26.50, 28.50 up to 100.00 set.

Tea Cloths, one yard, 1¼ yards and 1½ yards square, with twelve napkins to match, $13.00, 15.50, 17.50, 21.00, 25.50 up to 37.50 set.

Oval and Oblong Tray Cloths in every desired size. Price 35c. to $6.00 each.

Centerpieces, 20 inch, 24 inch and 27 inch sizes in a large variety of attractive designs, $1.50, 2.00, 2.50, 3.00, 3.50, 4.00, 4.50, 5.00, 6.50, 8.50, 9.00, 10.50 up to 25.00 each.

Bureau and Sideboard Covers, 15, 18, 20 and 22 inches wide, 2 to 2½ yards long, in a wide range of prices.

Luncheon and Dinner Cloths, 72 inch, 81 and 90 inches diameter, $25.00, 27.50, 32.50, 35.00, 40.00, 45.00 and 52.50; 72x72 inch square, $25.00, 35.00 and 45.00.

Mail Orders receive our prompt attention.

James McCutcheon & Co.

5th Ave. & 34th St., N. Y., Opposite Waldorf-Astoria

The ART *of the* LITTLE COUTURIERE *of* PARIS

(Continued from page 52.)

nor too long, a train which is either two-pointed, single pointed, one-sided or square.

THE LITTLE DRESSMAKER'S MODELS

"This model"—indicating the toilette shown in the middle sketch at the top of page 52—"is now in hand for a client." She called to her première, and the girl brought in the gown on a manikin. "It is in charmeuse, taupe charmeuse, as you see, and the quality is lovely. I always counsel my clients to purchase nothing but the best goods, to let the economy arise in the selection of an honest couturière who will be at pains to keep other costs low. And tissues vary so much in their draping qualities. See how this charmeuse falls; its folds are rich and souple. It has what we call *'du tombant'* and with goods like that the conquest of perfection is half won before even the scissors are put into it. The cost of that charmeuse is about 70 fcs. ($14.00). I get the goods in the piece from the warehouse, and cut it as I want it, and send the remainder back. That is a saving over the method of buying a fixed quantity and finding something left over after you are through. The lace used is an excellent imitation of Point de Milan, dyed to match the gown. My client, you observe, agrees with the Maison Paquin, who are responsible for the introduction of dyed laces. That lace costs about 60 fcs. ($12.00). The parts in white batiste"—over the top of the arm—"are over flesh colored mousseline and very much embroidered in white cotton en relief. The fringe which finishes the edge of the batiste, and also the short overskirt of taupe mousseline, is made of tube beads also in taupe color. Those beads were a little trouble to get, but the resultant harmony justifies the effort. You will see that the back of the corsage corresponds with the front, save that there the lace at the neck continues right around. Its total cost? Well, not more than 275 fcs. ($55.00), including my charge for making. The embroidery on the batiste accounts for 40 fcs."

I thanked the little dressmaker, and asked her if I might see something else. "Certainly," she responded, "I will show you an evening gown in pink liberty, with short tunic of white marquisette, and front tablier of pink marquisette." And she ordered in the toilette shown in the sketch in the left hand corner of page 52. I saw at once that it was very pretty. I liked the tablier at the front, caught lightly toward the bottom after emerging from under the tunic, and I also appreciated, despite their familiarity, the delicate Venetian beads used as embroidery, tubular beads of pink shading into white, used as a fringe, and around the neck and at bottom of tablier. "But this is very nice," I cried, catching sight of a velvet cord suspended from the left shoulder, and embroidered at close intervals with the beads. It dropped at front and back to the waist, where it knotted and afterward let fall two ends finished with a Venetian fringe; it also passed around to below the right hip, where it was held by an exquisite cameo set in Roman gold. "Ah!" exclaimed the little woman, noting my interest in the ornament, "I did not supply that; it is an heirloom in the possession of my client."

"And what is this gown to cost, may I ask?"

"Oh! a trifle less than the other. I think about 240 fcs." ($48.00.)

And as I said good-bye to my little friend, and thanking her, passed out, the chorus in the workroom changed to "Yip I Addy I Ay!"

SMART LITTLE GOWN FOR $35.00

In my subsequent peregrinations I strolled into a small tailor's store in the Ternes quarter of the city. I had not seen the patron for a long time. I greeted him and told him my errand, and while I talked his wife came out. She it is who cuts the skirts, and she it is who, when plaits are in fashion, turns out the garment pressed as never in my life I have seen skirts pressed. They showed me a stunning little afternoon gown in black cachemire de soie and plaid, the latter in subdued tones ever so delicately touched with green, blue and yellow, with buttons made of the plaid, and tiny cuffs and *depassant* at the neck. The belt, too, showed a line of plaid at its upper edge. They priced the gown at $35.

The suit illustrated (to the left of the first model) showed good workmanship and appearance. The materials are fine blue French serge and light gray broadcloth, a combination of color of an excellency that ought to give it increasing appreciation. The broadcloth appears at bottom of skirt, and at each side front and back of coat in the form of a plait, stitched on the inside only. Revers and cuffs are in satin to match the color of the broadcloth, while the band above the cuffs, and the tiny collar, are of black velvet. The suit costs $38.

CHARMING PEIGNOIR AND CHEMISE

The neighborhood of the opera contains many small shops of an up-to-date and reliable character, and in one of these I discovered a perfectly delightful peignoir in a new double-faced goods designed specially for these garments. It is satin on the one side, and a sort of camels hair on the other, and is quite unlike satin *feutré*. The color was very pale pink, and it had a long broad rever of pale blue moiré on which was set a band of Alençon; the lace finishing toward the top at the left side and terminating in a white silk fringe. The sleeves towards the front were put together with an overlapping seam. Moiré buttons. The garment is priced at $30.

At the same house I was shown an effective chemise. Around the neck there is a little puff of batiste, and the remainder of the upper part consists of batiste laid in very fine hand tucks and Cluny, the whole being put together with a black hemstitching, which looks decidedly smart as well as novel. Price $6.

BLOUSES AND ACCESSORIES

The little satin blouse is unveiled. It is white, trimmed with white silk braid and fringe. Its simplicity is most effective. The triangular lace is in black. The blouse costs $8.

The theatre bonnet in the same sketch is a simple affair, which presents no difficulties in the copying. It is in gold tulle, and around it are put small green satin leaves, such as one could easily fashion out of a piece of material. The extreme edges of the leaves are trimmed with gold beads of tubular shape. The large ornament is made of tube beads, a mingling of gold and green. Six dollars seems reasonable for this pretty little head-dress.

I was very pleased with the rabat illustrated. It is in accordion plaited white tulle, hemstitched in black to a further portion of the same material, which in turn concludes with a band of black Chantilly. The succeeding portion, also in tulle, terminates in a narrower band of the lace. The article is a distinguished example of black and white combination. Its price is $1.50.

The little muff has a center of gold tissue, and sides of emerald green very heavily corded with gold. At either side there is a frill of silver lace on which are set very tiny roses in gold and silver. Price $8. I was informed that this would be worn with a bonnet having a brim of emerald satin gold corded, and crown of black tulle.

It happens not infrequently that one wishes to do something with the edge of a goods instead of hemming it, and in one of the small shops I have just found a most agreeable change in this connection. Two pieces of goods are hemstitched together by machine, after which the stitching is cut down its middle, and a tiny picot finishes each edge. The result is not only attractive, but is perfectly solid, and I strongly recommend the idea.

LORETTO HAMILTON.

Note.—The names of any shops, cleaning or dyeing establishments, milliners, dressmakers, etc., mentioned in this issue, will be furnished on application. Inquiries should be accompanied by a stamped and addressed envelope for reply.

Castle Hats

1

2

3

1. Rough silk braid toque trimmed with large bow of ribbon, Nacre blue color with navy blue ribbon.
From "Castle"

2. Black silk braid toque, bound and trimmed with heavy black and white ribbon. This hat is also shown in brown and navy blue.
From "Castle"

3. Hemp hat, new style, rolled from the face, trimming of thistles, ornament of jet and white porcelain.
From "Castle"

Castle Hats REGISTERED
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Send us the Color and Flower Scheme of your Wedding, the number of guests expected at the Reception and the size of the Bridal Party, and we will be pleased to send you suggestions of DEAN'S latest New York ideas, with prices of Wedding Cake in Boxes with monograms of distinctive design, filled with DEAN'S famous Wedding Cake; the Bride's Cake, containing special gifts; unusual Favors for the Bridal Party, Cases for the Ices, Special Confetti, the Bride's Cake Knife, etc., etc.

Expressage prepaid on all Wedding Orders to any express point within 300 miles of New York City.

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The Newest in China and Glassware

is always to be found at our store. Whether your requirements are for a complete dinner service or a single piece of cut glass we serve you perfectly. If you want authoritative information on styles and wares come in and talk with us. We are specialists and will be glad to help you in your selection. Our goods are high in quality but not high in price. Dollar for dollar you can do better here than elsewhere. Let us prove it to you. If not convenient to call write. We give prompt attention to correspondence, submit samples and guarantee safe delivery on all shipments.

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The Highest Art in Corseting

Physicians earnestly recommend it, because it is the ONLY corset which PLACES and HOLDS all vital organs in their proper positions, promoting health and comfort.

TAILORS and DRESSMAKERS prefer to fit over it, because it is the ONLY corset which produces the most fashionable and beautiful lines.

Our **Custom Made** Corsets are the pride and delight of all our patrons, because they are so COMFORTABLE that the wearer feels entirely relieved of all the discomforts and objections hitherto experienced by the FORMER mode of corseting.

Our **Ready to Wear** Corsets create such a PERFECT and FASHIONABLE figure that they EXCEL all other SO-CALLED "MADE TO ORDER" corsets sold at exorbitant prices.

Our Prices $5.50 to $35.

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Gustav E. Peetz

TRADE MARK

Send for Illustrated Booklet

S O C I E T Y

CALENDAR *of* SPORTS

AVIATION

April 11th-26th.—Nice.

AUTOMOBILING

Jan. 28th-Feb. 11th.—Tenth National Automobile Show; Coliseum, Chicago.

Feb. 27th-March 4th.—Fifth Annual Automobile Show, under the auspices of the Boston Dealers' Association.

March 4th-11th.—Ninth Annual Automobile Show in the Mechanics' Building, Boston, under the auspices of the Boston Dealers' Association.

March 25th-April 8th.—Automobile Show, under the auspices of the Automobile Dealers' Association of Pittsburg, Pa., at Duquesne Garden.

March 27th-30th. — Automobile Carnival; Jacksonville, Fla.

MOTOR BOATING

Feb. 21st-March 4th.—Annual Motor Boat Show; Madison Square Garden, New York.

TENNIS

Feb. 3rd.—Annual Meeting U. S. Nat. Lawn Tennis Association, Waldorf-Astoria.

Feb. 22nd.—Seventh Regiment Tennis Club, New York City. Indoor championship for men.

Feb. 28th.—Palm Beach Tennis Club, Palm Beach, Fla. Championship of Florida.

March 7th.—Vedado Tennis Club, Vedado, Havana, Cuba. Championship of Cuba.

March 11th. — Seventh Regiment Tennis Club, New York City. Indoor championship for women.

RACQUETS

Jan. 14th-Feb. 11th. — Intercity Racquet Matches; Racquet and Tennis Club.

BENCH SHOWS

Jan. 24th-26th.—Pine Tree Kennel Club, Portland, Me.

Jan. 25th-27th.—Fort Orange Kennel and Pet Stock Association, Albany, N. Y.

Jan. 25th-28th.—Cleveland Fanciers' Club Co., Cleveland, Ohio.

Jan. 26th-27th.—Lynn Kennel Club, Lynn, Mass.

Feb. 1st-4th. — Williamsport Kennel Club and Pennsylvania Breeders; Williamsport, Pa.

Feb. 7th-10th. — Fanciers' Association of Indiana, Indianapolis, Ind.

Feb. 13th-16th.—Westminster Kennel Club, New York City.

Feb. 21st-24th.—New England Kennel Club, Boston, Mass.

SWIMMING

Feb. 3rd.—Columbia vs. Penn.

Feb. 10th.—Columbia vs. Princeton; New York.

Feb. 17th.—Columbia vs. Yale.

Feb. 19th.—Princeton vs. Penn.

Feb. 26th.—Princeton vs. Yale; Philadelphia.

March 4th.—Intercollegiate Championship; Columbia.

March 11th.—Triple meet—Amherst, Brown and Williams; Amherst.

HOCKEY

Jan. 21st.—South Orange Field Club at Englewood Field Club; Short Hills Hockey Club at Montclair A. C.; Amherst vs. Williams, at Williamstown.

Jan. 25th-26th.—Amherst vs. Massachusetts Institute of Technology, at Boston, Mass.

Jan. 28th.—South Orange Field Club, at Montclair A. C.; Englewood Field Club, at Short Hills Hockey Club.

Feb. 4th.—Amherst vs. Yale, at Amherst.

Feb. 11th.—Amherst vs. Trinity, at Amherst.

Feb. 18th.—Amherst vs. Williams, at Andover.

GOLF

Jan. 24th-28th. — Pine Beach, Fla.; New Year's Tournament.

Feb. 6th-10th. — Palm Beach, Fla.; Lake Worth Tournament.

WRESTLING

Feb. 11th.—Yale vs. Annapolis; Annapolis.

Feb. 17th.—Yale vs. Lehigh; New Haven.

Feb. 24th.—Yale vs. Penn State; Pennsylvania.

March 4th.—Yale vs. Princeton; Princeton.

March 7th.—Yale vs. Columbia; New York.

FENCING

Jan. 23rd.—Foil Competition A. F. L. of America; N. Y. A. C.

Feb. 13th.—Fencers' Club N. Y.; Junior Team Foil Competition.

Feb. 25th.—Naval Academy, Annapolis, vs. Penn.

March 31st-April 1st.—Annual championship Intercollegiate Fencing Association; Hotel Astor.

LACROSSE

March 27th.—Navy vs. Johns-Hopkins; Baltimore.

April 1st.—Columbia vs. Bronx.

April 6th.—Navy vs. Cornell.

April 8th.—Harvard vs. Springfield Training Club; Columbia vs. New York Lacrosse Club.

April 13th.—Navy vs. Lehigh.

April 15th.—Columbia Lacrosse vs. West Point.

April 19th.—Harvard vs. Navy, at Annapolis.

BASKETBALL

Jan. 20th.—Cornell vs. Columbia, at New York.

Jan. 21st.—Yale vs. Pennsylvania, at Philadelphia; Princeton vs. Cornell, at New York (Columbia University).

Feb. 3rd.—Pennsylvania vs. Yale, at New York.

Feb. 9th.—Pennsylvania vs. Princeton, at Princeton.

Feb. 11th.—Yale vs. Cornell, at Ithaca.

Feb. 13th.—Pennsylvania vs. Columbia, at New York.

BASEBALL

March 27th.—Princeton vs. N. Y. University, at Princeton.

March 29th.—Princeton vs. Bowdoin; Princeton.

April 5th.—Princeton vs. Fordham; Princeton.

April 12th.—Princeton vs. Dartmouth; Atlantic City.

April 12th-Oct. 12th. — Season National League Games, 154 in all.

April 15th.—Cornell vs. Lehigh; Ithaca.

April 20th.—Cornell vs. Trinity; Ithaca.

April 28th.—Cornell vs. Columbia; New York.

April 29th.—Cornell vs. Princeton; Princeton.

June 7th.—Harvard vs. University Penn., Philadelphia.

DIED

Beadleston.—On Jan. 2nd, at her residence, 25 West 51st Street, Mrs. Annie Colwell Beadleston.

Bloodgood.—On Jan. 4th, at her late residence, 471 Park Avenue, Julia Casey, wife of Hildreth K. Bloodgood and daughter of the late Silas Casey, U. S. A.

Bonner. — On Jan. 3rd, 1911, Frederic Bonner, youngest son of Mr. Robert Bonner.

Doherty.—In London, Dec. 29th, Reginald F. Doherty, aged 29.

Elkins.—On Jan. 4th, at Washington, D. C., U. S. Senator Stephen B. Elkins.

Lexow.—On Dec. 30th, at his home in Nyack, N. Y., Clarence Lexow, aged 59.

ENGAGED

Dick-Havemeyer. — Miss Doris Dick, daughter of Mr. J. Henry Dick, 20 East 53rd Street, New York, to Mr. Horace Havemeyer, son of the late H. O. Havemeyer.

Dickey-Freeman.—Miss Frances de Koven Dickey, daughter of the late Hugh T. Dickey, to Mr. S. Harold Freeman, son of Mr. Samuel Freeman, of Morristown, N. J.

(*Continued on page 76.*)

Double Chin Treatment

No Woman even if she possess a clear complexion, attractive eyes and otherwise well shaped features can ever be called truly beautiful if her appearance be marred by this unfortunate facial deformity. No defect is so obvious, so pitilessly disfiguring as a "double chin," none so rapidly develops or so tenaciously remains. Stringent, scientific treatment alone can check its growth or effect its reduction.

The Venetian Progressive Beauty Treatment for reducing the "double chin," is quick, pleasant, safe and certain, and has an unparalleled record for absolute efficiency in restoring the original youthful contour to chin and neck. The new

VENETIAN CHIN STRAP [illustrated]

marvellously aids reduction and brings the lines of beauty. Will be mailed (with instructions for treatment) on receipt of price, **$5.00**; or for further information see page 15 in "The Quest of the Beautiful."

Write for "The Quest of the Beautiful"

an interesting and instructive booklet (free); it contains valuable Beauty Culture information with price list of the Venetian Preparations and Treatments, a few of which follow:

Venetian Ardena Skin-Tonic
75c, $1.50, $3.00
Used instead of water, strengthens muscles, clears and whitens skin; removes puffiness under eyes.

Venetian Cleansing Cream
50c, $1.00, $2.00
Marvellous for delicate complexions.

Venetian Muscle Oil
$1.00, $2.00, $4.00
Removes lines, wrinkles; fills hollows.

Venetian Skin-Food
75c, $1.50, $2.50
Nourishes face and neck tissues, restores youthful contour.

SUPERIOR MAIL ORDER SERVICE

Any of the Venetian Preparations sent by mail on receipt of price. Inquire about Courses of Home Treatment. No charge to consult with Elizabeth Arden on all subjects pertaining to the cultivation of beauty. Courses of Treatment at Salon by appointment.

Elizabeth Arden
Venetian Preparations — Facial Treatments

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The latest creation in Perfumery. Exquisite and fresh—"like a garden of flowers in the country" suggests, but inadequately describes this most beautiful, rich and fascinating odor. Artistically packaged and embodied in Perfume, Toilet Water, Sachet Powder, Face Powder and Talcum Powder.

On Sale at high class Toilet Goods Departments.

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YOU can save money every time you buy a pair of stockings for any member of the family by sending for our BIG FREE Catalogue of HOSIERY for MEN, WOMEN and CHILDREN. Every style and grade is represented. We are Importers, and sell direct at wholesale prices, saving the retailer's profit. WRITE TODAY FOR CATALOGUE "V." It costs you nothing and means a great saving.

Special Introductory Offer

In order to acquaint the readers of "Vogue" with the excellence of our values we will forward, *prepaid*, upon receipt of **$1.45, 3 pairs Pure Silk Boot Ladies' Hose** with lisle top in black only, or **3 pairs Men's All Silk Hose.** State kind and size. If you don't like them return them, we will refund your money.

LADIES: You can make a steady income by spending your leisure time representing us. The work is easy, congenial and profitable. Write for full particulars.

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Fitting your own back

YOU may sit at ease in an arm-chair or recline luxuriously on a couch and direct the fitting and draping of your gowns if you possess a Pneumatic Dress Form. If social or household duties interfere with visits to the *modiste*, send your Pneumatic Dress Form to represent you, select the material, determine the style and have the making directed by letter or telephone.

Ladies who have their dressmaking done at home need not stand for hours nor dress and undress forty times a day at the dressmaker's request to "Just let me try this once more, please."

An unbecoming or ill-fitting gown is easily transformed, and making over or altering becomes a pleasure instead of a task.

Pneu-Form

The Pneumatic Dress Form

Reproduces Your *Exact* Figure

Lining inflated and ready for waist to be made over it.

TO reproduce *exactly* every individual peculiarity of your figure, all you need to do is to have a muslin lining fitted directly over your corset and without your skirts) down over hips, so as to obtain their exact shape.

INSERT the deflated Pneumatic Form inside this lining and inflate until solid. Then adjust to proper skirt length, and put your petticoat on to give the correct flare to gown below hips. Your double now stands before you and your costume may be finished down to the smallest detail without the "trying on" process. You can literally "see yourself as others see you."

The well-gowned woman of to-day, deeply as she appreciates beauty of coloring and material, has no use for either if the gown does not fit and give her lines which show every good point of her figure. *"Pneu Form"* is for the lady who prizes that subtle elegance which results only from garments that fit her figure and help mark her individuality.

"Pneu Form" is sold only by mail direct. It cannot be found in stores.

Send for booklet C-35, "What to Wear and How to Make It," containing full information regarding *"Pneu Form,"* and order blanks.

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Hanging your own skirt

When not in use let the air out and pack Form and stand-rods in the box base

TETRAZZINI
says of
CRÈME NEROL

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I am pleased to assure you that after having used your CREME NEROL I find it excellent and take pleasure in recommending it. LUISA TETRAZZINI.

Crème Nerol SOFTENS, WHITENS, REFINES and BEAUTIFIES the most sallow, rough or impaired complexion.

Its TONIC effect upon the relaxed facial muscles and the attendant flabby condition (the CAUSE of all lines and wrinkles) is most pronounced. It most positively will not promote the growth of hair on the face.

Purity, Freshness and *Efficacy* are the three essentials in all facial creams. For this reason *Crème Nerol* is *not* made to sell in drug and department stores. Each and every order is filled with delightful, *freshly* made cream and mailed direct to the user.

Not a drop of preservative is used in the making of this wonderfully efficacious cream, because *Crème Nerol* is *always* fresh. A preservative is not necessary. *Crème Nerol* will do for *you* what it has done for others.

Among its prominent users are *Margaret Anglin, Minnie Maddern Fiske, Julia Marlowe, Maxine Elliott, Billie Burke, Mabel Taliaferro, Julia Opp, Geraldine Farrar, Bernice De Pasquale, Frances Starr, Virginia Harned.*

Freshly made and *mailed* to any address on receipt of price, $1.00 per jar.

FORREST D. PULLEN

Face Specialist

318 Lewis Ave., Brooklyn, N. Y.

S O C I E T Y

(Continued from page 74.)

Fellowes-Townsend.—Miss Harriet Davis Fellowes, daughter of the late William Fellowes, to Mr. Frederick Townsend, of Albany.

Harris-Lee.—Miss Mary Kuhne Harris, niece of Mr. Hartman Kuhne, of Philadelphia, to Mr. Joseph Jenkins Lee, of Needwood Forest, Md.

Jones-Barnes.—Miss Mabel Irving Jones, daughter of Mrs. Edward R. Jones, to Mr. Henry Burr Barnes, Jr., of New York.

Lea-Marshall.—Miss Nancy Lea, daughter of Mr. J. Tathall Lea, of Philadelphia, to Dr. Harry Taylor Marshall, of the University of Virginia.

Page-Nicoll.—Miss Ione Page, daughter of Mr. Howard Page, to Mr. Courtlandt Nicoll.

Samuel-Robinson. — Miss Rebe Samuel, daughter of Mr. Frank Samuel, of Philadelphia, to Mr. Francis W. Robinson, of Baltimore.

Wood-Boykin.—Miss Rose Wood, daughter of Mrs. Bryson Wood, of Baltimore, to Mr. William M. Boykin, of Chicago, formerly of Baltimore.

WEDDINGS

Adams-Rockwell.—In St. Stephen's Protestant Episcopal Church, Jan. 7th, Mr. Francis M. Adams and Miss Helen Rockwell, niece of former Governor Lounsbery, of Connecticut.

Baker-Freeman.—In New York, Jan. 5th, Mr. John Blake Baker and Mrs. Frank Morgan Freeman.

Beardsley-Koen.—Mr. Glover Beardsley, of New York City, and Miss Daisy Leonore Köen, daughter of Mr. Oliver Nelson Köen, of Mannington, West Virginia, were married on Dec. 29th, 1910, at the Bellevue-Stratford, in Philadelphia.

McNeill-Batten. — On Wednesday, Jan 11th, at Montclair, New Jersey, Mr. Arthur Yates McNeill and Miss Isabella Batten, daughter of Mr. George Batten.

Minnigerode-Hussey.—Mr. Barbour Minnigerode, of Louisville, Ky., to Miss Emily Hussey, sister of Mrs. Thomas L. Jefferson, Jr., of Louisville, Ky., Jan. 18th.

Hudson-De Koven.—Mr. Hans Kierstad Hudson, son of Mr. Henry I. Hudson, to Miss Ethel Le Roy de Koven, daughter of Mr. Reginald de Koven, 42 East 66th Street, New York; Grace Church, Jan. 18th.

WEDDINGS TO COME

Grima-Johnson. — Miss Emma Grima, daughter of the late Judge Alfred Grima, of New Orleans, to Mr. Bradish Johnson, son of Mr. Bradish Johnson, Feb. 8th.

Howland-Dixon. — Miss Hortense Howland, granddaughter of Col. Frederick Newbold Lawrence, to Mr. Cortlandt P. Dixon, 2nd; St. Bartholomew's Church, Jan. 26th.

DANCES

Astor.—Col. John Jacob Astor; a dinner dance, Feb. 6th.

Charity Ball. — Annual Charity Ball, Woman's and Child's Hospital; Waldorf-Astoria, Jan. 31st.

Colony Club.—Mrs. Davis' and Mrs. Robert Livingston's dances for young people; Feb. 2nd and Feb. 25th.

Junior Cotillion.—Sherry's, Feb. 7th.

Gerry, Mrs. Robert L.—Dinner dance; Sherry's, Feb. 3rd.

Saturday Evening Dances. — Jan. 28th, Feb. 11th and Feb. 25th; Delmonico's.

Livingston, Mrs. Robert.—Dinner dance; residence, Washington Square, Tuesday, January 24th.

Sloane, Mrs. W. D.—Dinner dance; Jan. 30th.

RECEPTIONS *and* ENTERTAINMENTS

Bagby Musical Mornings. — January 23d, January 30th; at the Waldorf-Astoria.

Junior League.—Annual Entertainment; Feb. 8th-9th., Plaza Hotel.

New York Association of the Blind.—Annual Benefit; Feb. 14th, Hotel Astor. Committee, Miss Winifred Holt and Mrs. Richard Irvin.

Friday Evening Roller Skating Class.—Jan. 20th-March 10th; Metropolitan Rink.

Tuesday Evening Roller Skating Class.—Metropolitan Rink; Jan. 10th-Feb. 28th.

St Valentine's Kettledrum.—Afternoon, Feb. 11th; Sherry's.

Woman's League for Animals, Entertainment. — "The Dream Girl"; Plaza Ball Room, Jan. 23rd.

A R T N O T E S

EXHIBITIONS NOW ON

New York. Fine Arts Gallery. Twenty-sixth annual of the Architectural League of New York. Until Feb. 18th.

National Arts Club. Exhibition by artist life members. Until March 3rd.

Powell Gallery. Third annual of thumb-box sketches by American artists. Until Feb. 1st.

Katz Gallery. Recent paintings by Charles P. Gruppe. Until Jan. 30th.

Boston. 9 Park Street. Society of Arts and Crafts. Woodwork, Jan. 25th to Feb. 4th; and copper, brass and pewter, Feb. 5th to 25th.

Chicago. Art Institute. Annual of works by artists of Chicago and vicinity. Until Feb. 26th.

Washington. Congressional Library. Japanese prints from the C. S. Noyes collection.

EXHIBITIONS TO COME

New York. Fine Arts Gallery. Eighty-sixth annual of the National Academy of Design. Mar. 11th to Apr. 16th. Exhibits received on Feb. 22nd and 23d.

Fine Arts Gallery. Annual of the American Water Color Society. Apr. 27th to May 21st. Exhibits received Apr. 14th and 15th.

Minneapolis. Society of Fine Arts. Works by American illustrators in oils, water-colors and black and white. During February.

Philadelphia. Pennsylvania Academy of Fine Arts. One hundred and sixth annual of oil paintings and sculpture. Feb. 6th to Mar. 31st.

Pittsburgh. Carnegie Institute. Fifteenth annual international exhibition of oils. Apr. 27th to June 30th.

Rome (Italy). United States Pavilion. International Exposition. Oils, water-colors, pastels, miniatures, black and whites and small sculptures. Mar. 27th to Nov. 1st.

GOSSIP

THE one hundred and sixth annual exhibition of the Pennsylvania Academy of the Fine Arts will open to the public on Sunday, February 5th, and continue until Sunday, March 26th. February 4th there will be the press view and varnishing day, and in the

(Continued on page 78.)

The Debutante Coiffure.

Quality
HAIR GOODS

From Importer to you at a Saving of the Middleman's Profits

WE enjoy a large patronage among Vogue readers because our hair goods are of the style, quality and value which appeal to discriminating women. We are very eager to show you the **exceptional advantages of dealing direct with the manufacturing importer.**

You will find here, only the choicest of first quality hair goods, the most approved modes of American and European creations and prices invariably one-half what you would pay elsewhere.

THE DEBUTANTE COIFFURE

(Illustrated above.)

is one of our specially featured models of this season's conception. Produced by a simple arrangement of your own hair with the addition of our

Extra Large Loraine Curls, Value $15 at $10

THE EMPRESS COIFFURE

(As illustrated below.)

Very simple to arrange and most practical. Produced by using our **Empress Plait**, doubled and arranged crosswise as illustrated. The neck curls in this hairdress are pinned on separately.

EMPRESS PLAIT AT $15.00

is made of choice first quality human hair and is much fuller than the Coronet Braid and measures braided 36 inches. **Bunch of 4 curls, $2.95.** If plait and curls are purchased together the combined price is $17.00.

TRANSFORMATION POMPADOUR

will continue in favor for some time to come. We are specializing in regular $10 transformations at the exceptional price of **$5.95**

MAIL ORDERS—No matter where you live, you can buy with the same assurance of getting fair treatment as though you made your purchase personally. In ordering by mail enclose lock of your own hair.

A perfect match guaranteed. Write for catalogue.

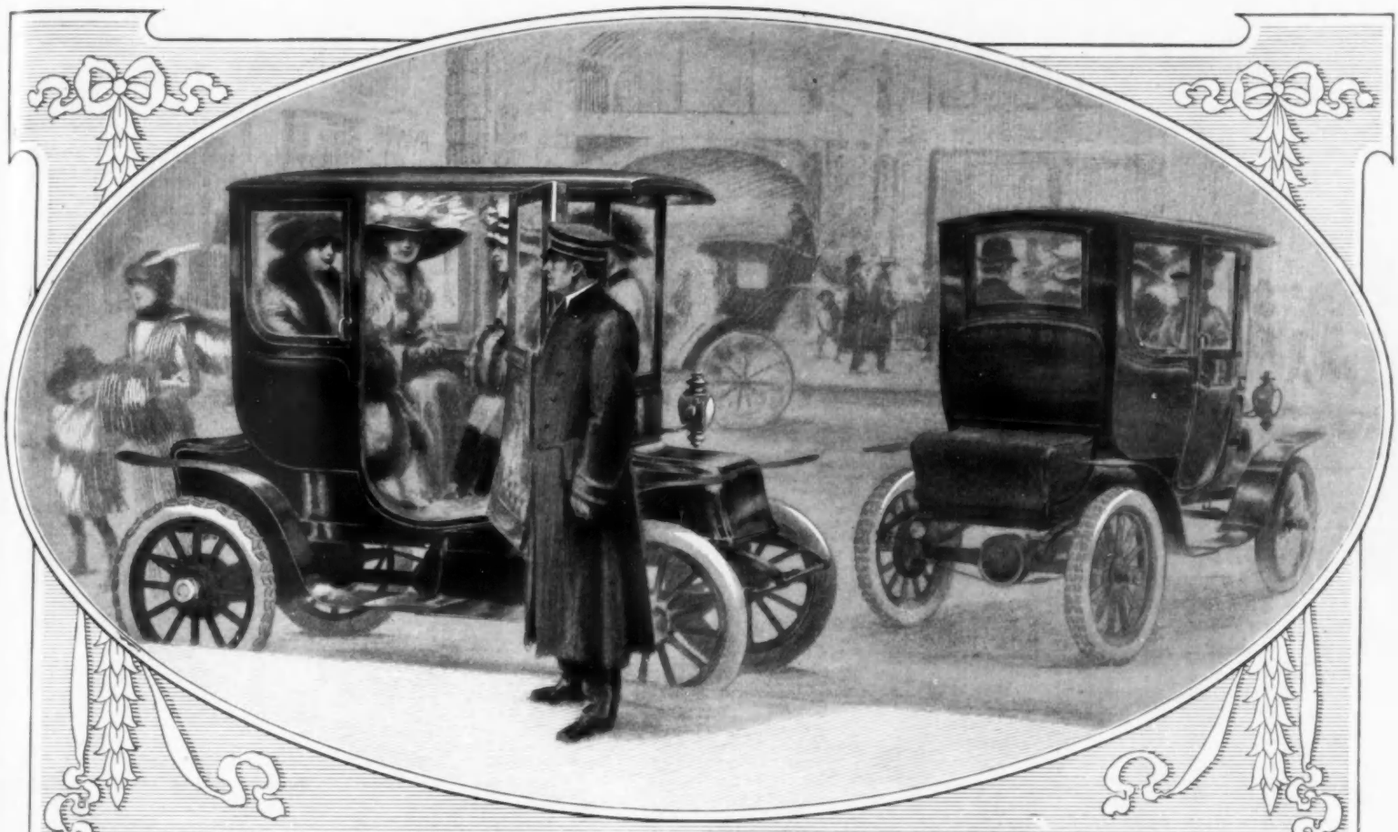
Manicuring. Hair Dressing. Facial Massage. Eyebrows shaped 50c.

Mme. FRIED

Importer-Creator

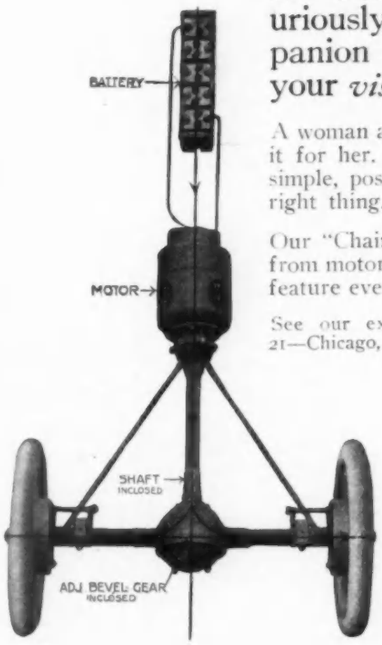
25-27 West 34th St., New York

Bet. Broadway & Fifth Ave. Parlor Floor. Take Elevator.



ANOTHER THING: The Detroit Electric is so *invitingly roomy.*

Its *wider, deeper* seats are a delight. There is no suggestion of "close quarters." You ride restfully, luxuriously—without crowding your seat-companion or encroaching on the *knee-room* of your *vis-a-vis.*



A woman asks *safety* in the car she drives—her menfolk demand it for her. She finds the unique control of the Detroit Electric simple, positive, unerring. It "comes natural" for her to do the right thing. If she forgets—the *car* "remembers" automatically.

Our "Chainless" Direct Shaft Drive—a *straight path of power* from motor to adjustable beveled gear in rear axle—is the greatest feature ever offered in an electric vehicle.

See our exhibits at the Automobile Show, New York, January 7 to 21—Chicago, January 28 to February 4. Write for new catalog.

THE Detroit ELECTRIC Chainless

Anderson Electric Car Co.,
Successors to Anderson Carriage Co.
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BRANCHES: New York, Chicago, Kansas City, Detroit, Buffalo, Cleveland: Selling Representatives in all Leading Cities

Style No. 159.

Dainty, Chic, Fetching

Is the Charming Simplicity of this

BOUDOIR ROBE $9.50

A conceit that has found instant favor with women of discriminating taste. It is no exaggeration to say that the dainty effectiveness of this model has never been equalled at the low price at which it is now offered.

Style No. 159.—The material selected for the model illustrated is a pale blue, all wool albatross, artistically set off with white messaline collar and cuffs, with knotted scarf of the same material. Decorated with hand made baby buttons of crochet silk and further adorned with silken cords and tassels. In this or in many other delicate shades at . **$9.50**

This model may also be obtained in best quality pink messaline with rich white crepe de chine decoration for.....**$12.75**
(To be had in any other pretty shade desired.)

MAIL ORDERS ONLY

Do not call at our warerooms, but send in your order by mail. To insure prompt filling of mail orders indicate plainly style number, size and color desired and mail to me with check or money order.

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A R T N O T E S

(*Continued from page 76.*)

evening there will be given a reception and private view.

As usual the exhibition will consist of original works in oil painting and sculpture by American artists, which have not previously been publicly shown in Philadelphia, and it is expected that it will surpass in interest and merit any preceding show—good as they have been—held by the Academy.

The prizes will be as follows: The Gold Medal of the Academy to painters and sculptors, in recognition of high achievement, or who for eminent services in the cause of art, or to the Academy, have merited the distinction; the Temple Trust Fund, from which a gold medal will be awarded for the best picture in oil, without regard to subject; the Walter Lippincott Prize of $300, for the best painting in oil by an American citizen; the Mary Smith Prize of $100 for the best painting by a woman artist, resident in Philadelphia; the Jennie Sesnan Prize, of a gold medal for the best landscape in the exhibition; and the Beck Gold Medal for the best portrait in oil in the exhibition.

The jury of selection will be composed of Willard T. Metcalf, George Bellows, Adolphe Borie, Joseph De Camp, Daniel Garber, Walter MacEwen, Carl Newman, De Witt Parshall, Henry J. Thomson and J. Alden Weir, for painting, and of Hermon A. MacNeil, Bela T. Pratt and John M. Bateman, for sculpture, and the hanging committee will consist of Willard T. Metcalf, Charles Grafly and Adolphe Borie.

The fifteenth annual international exhibition of oils of the Carnegie Institute will be held at the Institute, in Pittsburgh, from April 27th to June 30th, and is expected to be not only the largest but the best exposition of the work of American and foreign painters ever held there. Entry blanks must be received from Europe on or before Feb. 28th, and from America on or before March 13th, the dates of collection abroad and in this country being as follows: London, Paris, Munich, The Hague, Edinburgh and Glasgow, Feb. 15th to 18th; Rome and Venice, Feb. 8th to 11th; New York, Philadelphia, Boston, Chicago and Cincinnati, March 15th to 18th, and Pittsburgh, March 23rd to 25th. The international jury meeting will be held on April 6th, and the press view on April 26th.

Among the December exhibitions at the galleries of the New York dealers was one by Mr. Robert Reid, at Montross', for the most part of scenes in Massachusetts, among which were The Brook—Early Spring, The Pool, The Green Shutter, The Violet Gown, The Country Girl, the Pink Carnation and The Mirror; one by Mr. Hopkinson Smith, at Knoedler's, of views in Holland, Belgium, France and Italy; one by Clark G. Voorhes, at the Katz Galleries; one by Alvin T. Coburn, at the Montross Galleries; one of works by American artists, at the Folsom Galleries; one of etchings and drawings by Gordon Craig, at the Photo-Secession Gallery, and miniatures and paintings at Arthur Tooth & Son, by Hugh Nicholson and Henry W. Ranger, respectively. There was also an interesting show by the National Society of Craftsmen at the National Arts Club, and an excellent exhibition of works by French and American artists at the Lotos Club.

During January there was a most interesting exhibition of selected old masters at the Knoedler Galleries; a display of nine characteristic paintings of children and mothers, by Mary Cassatt, at Durand-Ruel's; an exhibition of fifteen portraits, by George T. Nelson, at the Katz Galleries; one of sixteen recent landscapes, by Willard T. Metcalf, at the Montross Galleries; one of some thirty-nine canvases by David Karfunkle, at the Salmagundi Club; one of pastels by members of the newly organized society of The Pastellists, at the Folsom Galleries; one of portraits by Miss Ellen Emmet, at the Macbeth Galleries, and the twelfth annual show of miniatures by the American Society of Miniature Painters, at Knoedler's.

The first important sale of the New York season was held at Mendelssohn Hall on the evening of Jan. 6th, when sixty-seven paintings belonging to the late J. H. Converse were disposed of by the American Art Association for $128,500. The highest price—$20,000—was paid by Mr. K. H. Ritter, of Philadelphia, for Corot's Landscape by the Sea, and he also bought Cazin's A Farmyard at Night, for $8,050; Daubigny's Landscape with Distant Village, for $7,700, and Diaz's Port at Fontainbleau, for $5,000, no doubt acting as purchaser for others. Arriving at the Ball, by Defregges, which sold in 1885 for $10,500, brought $6,900; while Amateur Musicians, by Winslow Homer, realized only $760. The canvases which brought over $1,000 were: Vibert's Papa's Toilet, $1,775; Zamacois' The Rendezvous, $1,375; Pasini's The Oriental Bazaar, $1,375; Martin Rico's Maria Delia Misericordia, $2,675; Jongkind's Dutch Canal by Moonlight, $2,000; Jacque's The Flock at Home, $2,800; Corot's Calvaire de la Cote de Grace Honfleur, $1,800; Dupré's La Charrette, $4,150; Rousseau's Chaumerie en Picardie, $6,800; Diaz's Dance des Almees, $4,200; Van Marcke's Cows in the Meadow, $7,200; Kever's The Sewing Class, $2,050; Josef Israels' At the Cathedral Entrance, $5,950; Fromentin's An Arab Shepherd, $2,000; Lhermitte's The Gleaners, $5,350; Von Brozik's A Kreutzer Short, $1,450; Ferraris's A Visit of the Sheik to Cairo University, $1,000; Vautier's Dance of the Peasants, $3,600; Daniel Ridgeway Knight's Gossips, $2,100; Vautier's The Diligence Station, $2,000; Moreau's A Masquerade, $1,050, and Daniel Ridgeway Knight's Awaiting the Boats, $2,550.

Through the liberality of a former resident of Pittsburgh, Mr. Lawrence C. Phipps, the Department of Fine Arts of the Carnegie Institute has recently received a gift of two valuable paintings—The Mill, by Grosvenor Thomas, and Venetian Canal, by Bartolomeo Bezzi. These pictures were accepted by action of the Fine Arts Committee, and it feels that an important addition to the permanent collection of paintings has been made. Both the pictures have been placed on exhibition in the galleries devoted to the permanent collection of paintings.

AN ACTRESS OF THE HOUSE OF MOLIERE

(*Continued from page 14.*)

graceful, simple, black costume. The skirt of soft black satin dragged a little point at the back; low at the sides, above the point, it was caught into a single movement of drapery by a tiny cluster of fulness. The half-long coat, of black velvet, was trimmed and piped with satin. Her black hat, quite new in form, of military outline, was trimmed with a tall, black Colonel's feather. She left us only when luncheon was announced, after giving permission to photograph her boudoir dressing room.

Furnished, like all the rest, with beautiful French furniture, there is, besides, a large toilette table covered with a gold toilet set and cut glass bottles with gold stoppers. Rose color—well suited to her wonderful complexion—a complexion that can stand, without flinching, the cold, cruel light of eleven o'clock in the morning—prevails in this room. The one wide window, opening on to a balcony overlooking the wide avenue and the Arc de l'Etoile, is draped with fine Alençon lace hung over rose-colored mousseline de soie. The chairs and a royal antique couch that stands across the opposite end of the room piled with many cushions, are all covered with rose-colored damask. Books are in this room also. A tall inlaid mahogany bookcase is filled with them. Old colored prints decorate the walls, and flowers are grouped about, set in pots and dishes of old porcelain. There is a wonderful consistency in the furnishing and in the arrangement of her rooms—a wonderful harmony. There is not one clashing note.

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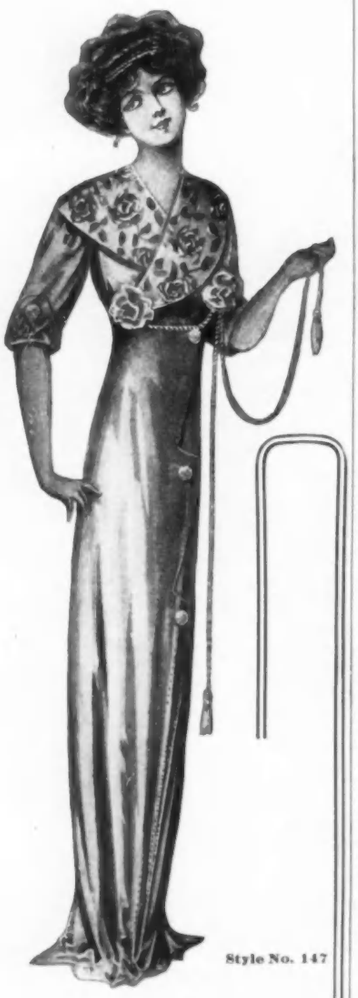

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A LITTLE MODISTE

AFTER all is said about the high cost of clothes, one has to confess that in many instances it is due, not so much to the rich materials, as to the price of putting these materials together; in short, to the dressmaker's bill, which bears hard on those of somewhat restricted incomes. If, then, a good dressmaker can be found who is willing and able to charge extremely reasonable prices for her work, it is well to know of her. There is a little modiste in Philadelphia whose ability has been thoroughly tested, yet the moderation of whose prices for gowns and blouses is always a source of surprise. Her simple afternoon frocks, her elaborate evening gowns or her plain morning dresses have in their make-up a charming touch of chic, seldom seen except at very fashionable modistes. For $45 or $50 she will make a handsome satin or velvet gown, trimmed with hand embroidery; the lines of the model used will be found to be of the latest.

MODEL IN THE NEW CERISE

One gown, costing the modest sum of $50, will be made by her of supple broadcloth in cerise red. It is cut on the scant lines of this season—a straight, up-and-down skirt and a snug-fitting bodice with its short, tight sleeves cut in one with the shoulders. A deep, folded girdle of black satin gives a high-waisted effect, and black satin is also used, as a deep banding, on the skirt. This banding is marked at the top by large blocks of hand embroidery in black and white. A similar block is laid on the front of the bodice, just below the collarless neck. A narrow fold of the satin edges the sleeves and neck, and the latter shows, beneath the satin fold, a diamond-shaped pattern of black beads, these encircling the entire neck. The color contrast is lovely, as one may imagine.

DAINTY FROCK FOR YOUNG GIRL

A pretty style was partly copied from a little frock now worn by Marguerite Clarke in "Baby Mine." Of ceil-blue crêpe météor, the scant skirt ends just below the knees, displaying beneath it a mass of fluffy, white, lace-trimmed ruffles, arranged one upon the other. In the back the effect of this ruffling is truly entrancing; for the overskirt is slit open, and the ruffles peep through its entire length, except where it is drawn together, near the bottom, by a soft, blue météor bow. The bodice, also of the météor, shows a few scant ruffles falling down the front from the square décolletage. The exaggeratedly short sleeves are composed entirely of tiny white ruffles. This frock may be had, materials and all, for $30.

A simpler model, appropriate for afternoon wear, costs $25. It is of a lustrous poplin (an old-time material which has sufficient body to keep it from creasing), in any rich tone, such as ashes of amethyst or Burgundy red. It shows the returned Empire style, with a trimming of heavy black silk braid. Wide braid is used for the high-waisted girdle and for a banding at the narrow skirt bottom. From the middle front of the girdle, underneath a square satin buckle, hangs a long, wide sash end of black satin. This is crossed at intervals by a band of narrower black braid, drawn between two braid buttons, until at the end it drops below the knees in a weighty silk tassel. The girdle in the back is crossed by two strips of the braid, pointed at the ends, and, from neck to wrist, the sleeves are outlined by the same. The finishing touch is given by the eight-pointed turnover collar and matching cuffs of fine lace. Large, square satin-covered buttons extend from collar front to girdle buckle. This model is noticeable for its youthfulness and the length given by its lines to the figure. If made in dark blue serge it would prove a practicable street costume for the spring. Price $30.

SILK MUSLIN FOR $20

A dainty house dress, of white silk muslin, stamped in pink roses, will be made up attractively by her for $20 (material included). The skirt is slightly shirred about the bottom in hobble effect, finished by many rows of Valenciennes lace insertion. The deep girdle is of rose-pink Liberty satin. The bodice is cut in one with the short, tight kimono sleeves, and a few tucks are laid across the shoulders. In addition to the lace insertion down the front, the bodice trimming consists of two turnover revers of the pink satin, one on either side of the pointed décolletage. Two wide satin bands, joined by lace, act as a finish to the sleeve.

WHAT FASHIONABLE PARIS WEARS IN MID-WINTER

(*Continued from page 36.*)

tached was displayed at a fashionable charity sale, and for three days women thronged to look, admire, and to buy. Madame Paquin was, I believe, at the head of this charitable affair. A pretty woman with a gentle, yet animated face, gray-blue eyes, and graying hair, she looked charming the first day, wearing an immense turban of smoke-colored velvet with all its soft folds falling towards the back. Great pearl pins formed the only ornament to it. According to the latest fancy, the hat was adjusted to show the arrangement of her back hair. A two-inch wide velvet ribbon bound her head, and from under its lower edge fell a shower of tiny curls, filling all the nape of her neck. Over the round-necked, collarless corsage of her gown of taupe-colored satin, as simple and as chic as her hat, she wore a flat collar of fine, silk-run lace net, that deepened in front into a sort of bertha, crossing lightly above the belt; a string of pearls round her bare throat. She dragged from one shoulder her long, loose coat of black satin.

The simple satin costume of a graceful woman was turned into one of supreme chic by her stole of taupe fur worn in mantle form, fastened on one shoulder with one fringed end thrown back; the other longer one fell straight down in front. The muff of velvet and taupe fur, wide and flat, had its wide openings at the sides lined with white silver gauze gathered over a large cord into a smaller round opening for the hands. It was enormously effective, yet perfectly refined.

EFFECTIVE POLAIRE GOWN

Polaire was there that day—Polaire, who seems to have quite lost her reputation for unique ugliness, and her taste for eccentric gowning. Everywhere she appears nowadays her clothes are admired. She wore on that occasion a perfect gown of taupe-colored satin cloth. The double skirt hung divinely; the corsage of pale-toned Persian silk had an odd, high girdle that mounted from the skirt in a square flap, reaching to the shoulders in the back; in front it was much lower, and all the corners were held by flat buttons. Rows of gold and silver soutache braid enclosing strips of old French pink, finished the round neck and banded the short sleeves, and about her waist—still the smallest in the world—one gained glimpses of the same medley of colors. Her hair was pressed close to her strange face like a frame, by a small toque, after the manner she wears it on the stage. How the women pressed about her to look, after the frank manner common in Paris.

DARING PRESENTMENT OF DIRECTOIRE

As audacious as the toilette of a *"Merveilleuse"* is a recent Soulie drawing. A scant, loose, straight hanging, one-piece garment of fine white lace is made short enough to show the white satin, red-heeled shoes, and hemmed with black fur. Over it is pictured a loose pelerine of black Chantilly lace; at the back it falls hip deep, bordered with white fox fur in short rounds, to the bust, where it meets a wide collar of white fur; a narrow band of fur hems the short loose sleeves. It is a good example of the fever for mingling different sorts of lace and fur in one garment. The fancy for trimming a garment with a line of white and of black fur set close together is extremely pretty.

MME. F.

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SOFT WHITE Hands at Morn

ONE NIGHT Treatment with

Cuticura Soap and Cuticura Ointment works wonders for red, rough, chapped and bleeding hands, itching, burning palms and painful finger ends. Cuticura Soap and Ointment are unrivaled in the care and treatment of the skin, scalp and hair.

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—The Tempest

WHAT wondrous lines have been written of the beauty, the power, "The light that lies in woman's eyes." Yet how woefully lacking in natural beauty are the eyes of thousands of women which are marred by coarse, ill shapen and partially grown eyelashes and eyebrows. It is a great pity, too, when with little effort the deficiencies of Nature or the results of neglect can be speedily overcome by

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which promotes the growth of long, thick, sweeping lashes and perfect brows, enhancing the beauty of eyes and face. Your eyes, pretty or not, must have luxuriant lashes and brows to do them full justice. The *Lashgrow Treatment* makes them long and thick, changing the entire expression of your face and making you appear ever so much more beautiful. A week of use witnesses marked improvement. *It is absolutely harmless to both eye itself and sight.*

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banishes the withered look and discolorations that betray advancing age. **Tube $1.00. Pound Jar, $5.00.**

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This specific allays inflammation, eruptions, rough or chapped skin, etc. Immediate results. **$1.00 a tube.**

Freckle Cream

Removes freckles, moth and liver patches. **$1.00 a Jar.**

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Try One Jar

You get "FACE" VALUE.
All druggists and dry goods stores can supply it at

50c., 75c. and $1.00

Poudre Simon—exquisite face powder, white, flesh, pink or brunette—in Violette, Heliotrope or Marechal Odors; 75 cents a large box.

Savon Simon—hygienic soap completes the treatment—the three are known as the

American Beauty Trio

Send for Dainty Booklet and Sample Offer 405 Free on Request.

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FASHION DESCRIPTIONS

PAGE 16

LEFT FIGURE.—French model in heavy white linen. The jacket has a deep vest front of black and white striped rajah fastening with cut jet buttons. The raised waist-line is given by embroidered sections which belt in the jacket back and sides. The skirt is cut with a very deep flounce, slightly pointed in front.

MIDDLE FIGURE.—Street suit of natural-color pongee with trimmings of black striped pongee. The jacket is on the blouse order having a fitted peplum closing to one side to follow out the lines of the deep revers. The vest portion and irregular flounce section of the skirt are of the striped pongee. The belt is of black satin folds, and the buttons used are of black silk crochet.

RIGHT FIGURE.—Effective model of rajah in blue hussard with trimmings of black satin and black fringe ornaments. The short jacket is shirred in the lower front corners and outlined in flat band sections, broadening over the shoulders in collar effect and ornamented with narrow black satin collar and epaulet patches. Patterns of these models cut to measure; price: skirt, $2.50; coat, $2; or entire costume, $4.

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LEFT FIGURE.—Callot dinner gown with a fish-tail train. The gown is of pale gray charmeuse with an even length skirt bordered with a band of silver lace, and the bodice front is formed of silver lace and embroidery. The back part of the gown is formed of two widths of gray and silver brocade. Loose drapery of gray chiffon forms a transparent sleeve.

RIGHT FIGURE.—This gown, made of sea-green and silver brocade, is veiled with black tulle. The skirt border is of pale green satin. Patterns of these models cut to measure; price $4 each.

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LEFT FIGURE.—Handsome model of London-smoke satin charmeuse and silver-gray chiffon. The upper part of the bodice, which has the sleeves in one with the body, is of the chiffon embroidered in tarnished silver and studded with turquoise. The shallow yoke is of fine silver mesh. The bib section and the draped lower parts of the waist are of the satin. The skirt is cut with side seams outlined by satin-covered buttons set in silver rims.

MIDDLE FIGURE.—Afternoon gown of lansdowne in violette russe with trimmings of heavy cream linen embroidery of cut-work design. The bodice shows the surplice draping crossed by deep square revers of the embroidered linen, patches of which are used on the sleeves and skirt. The skirt has a panel front broadening out at the bottom into the flounce section.

RIGHT FIGURE.—Evening gown of canary-yellow satin brocade and white net embroidered in gold and crystal beads. The bodice is built on draped lines, a rever crossing the front, which is finished by a bow of mauve velvet ribbon. The skirt is slashed at the left side to reveal the gold-studded net, which is also used for the undraped portion of the bodice. Vogue pattern of any of these models cut to measure; price: skirt, $2.50; waist, $2; entire gown, $4.

PAGE 44

LEFT FIGURE.—Handsome street costume of amethyst cloth. The double-breasted opening on the right side is in cutaway effect. This line of opening continues on the skirt, which has seams over the hips and at the back. The waist and three-quarter sleeves are cut in one. The shawl-shaped revers are of a lighter shade of satin with embroidery of deeper tones of amethyst. The upper edge of the revers is outlined in skunk, bands of which are also used on the sleeves. The shallow yoke-piece with round neck is also of the embroidered satin, and the same trimming forms an inset band on the skirt.

MIDDLE FIGURE.—Charming gown of white and gold in Empire effect, made over a princess satin foundation. The high-waisted bodice is formed of a wide band and side pieces in one with the sleeves, all of which are embroidered in gold thread, seed pearls and crystal beads, and outlined with a jeweled trimming. The white chiffon tunic has a similarly embroidered border. A drapery of gold gauze falls from the right shoulder and is caught on the left knee with a rhinestone button.

RIGHT FIGURE.—Princess evening gown of pale amber chiffon over satin. The bodice is in high-waisted effect with shirrings over the shoulders and bust. Galoons of gold embroidery ornament the bodice and the crush satin girdle. The chiffon overdrapery is raised high in front to reveal a shirred flounce headed with a wide band of lace. The edge is outlined with ball trimming, which is also used on the sleeve caps. Vogue pattern of any of these models cut to measure; price $4.

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LEFT FIGURE.—Gown of electric-blue chiffon marquisette over flesh-colored satin; the under-bodice is of flesh-colored chiffon which gives a very décollete effect. The waist is ornamented with opalescent beaded trimming, the design outlined with blue rhinestones, and the fulness of the elbow sleeves is caught into bands of the jeweled trimming. Sash ends and wide band edging the skirt are of electric-blue satin.

MIDDLE FIGURE.—Cream filet over white chiffon gown trimmed with bands of deep écru Venetian lace. The bodice veils black velvet ribbon bands, and the skirt veils a wide band of black velvet at the knees. The skirt is edged with Venetian lace and white satin and is slit on the sides, the fulness of the chiffon caught on both sides by a buckle of white satin and gold twisted cord.

RIGHT FIGURE.—Gold satin costume with black velvet lapels. Gold embroidered Venetian lace forms the belt and bands on the side, the latter finished with tabs of bear fur. Corn-colored chiffon partly veils a surplice effect of beaded, embroidered chiffon on the bodice in front. Sleeves of corn-colored chiffon edged with bear fur. Patterns of these models; price $4 each.

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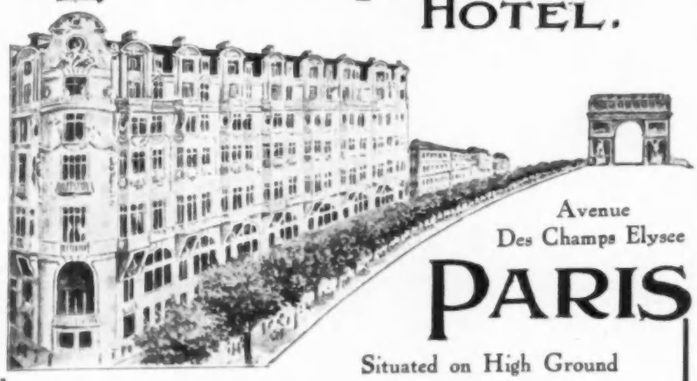

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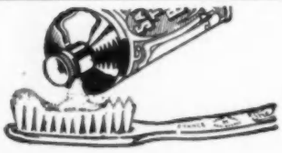

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SANITOL

The SOCIAL SIDE *of the* WASHINGTON SEASON

(*Continued from page 29.*)

lives of the Senator's Sunday morning breakfasts, when men of official and political life, living at the Arlington Hotel, across the street from the Cameron house, used to join the Senator and eat breakfast with him, and incidentally, they said, hatch a few political plans. Mrs. Hanna has just returned from Europe and is here for the season. She has a beautiful apartment in Sixteenth Street, and is entertaining in a graceful, if no longer official, way.

Among other gracious hostesses of the Senatorial circle is Mrs. Stephen B. Elkins, the death of whose husband has cast a gloom over Washington society. Miss Katherine Elkins, too, is missed, not only in the drawing rooms but in the country clubs, as she is one of our best riders and sportswomen.

POPULAR CLUB BEING IMPROVED

The Chevy Chase Club, by the way, is as much patronized in midwinter as it was during the autumn, and the Country Club, originally the old Loughborough estate, later the home of the late Secretary Whitney, and the rendezvous of the most brilliant men and women of its time, is now undergoing renovations to bring it up to the standard of the best equipped country clubs. We are all looking forward to its opening in March. There is to be a splendid new ballroom, and as soon as Mr. and Mrs. John R. McLean begin with their spring Sunday morning breakfasts at "Friendship," which is the house next door, so to speak, to the Country Club, all smart society will flock to these two places.

No happier choice for a country club could have been chosen than this old Whitney estate, with its long and noble approach toward the front door, through an avenue, three hundred feet wide, of sheltering oaks and pines.

The Patten sisters used to own this famous old Whitney place, now the Country Club, and I am reminded of a story that Mrs. Corbin, widow of Gen. Henry C. Corbin, who was one of the Patten girls, is about to cast aside her widow's weeds, and may marry Mr. Schmidlapp, of Cincinnati. Mr. Schmidlapp, as everyone knows, is a great friend of the President, and Mrs. Corbin was one of the ten women who raised $10,000 for the campaign fund which helped to elect Mr. Taft. Each of them gave a thousand dollars toward the fund.

The Chevy Chase Club, however, is the main reliance of people who want a breath of fresh air. Major William E. Horton, U. S. A., entertained seventy-two guests at luncheon there not long ago. He is one of the most popular of the younger army officers in town, and is leading cotillions, taking the place of Col. McCauley, who used to be one of the most famous leaders of cotillions in Washington.

THE BACHELORS

Speaking of the younger officers of the service, Commander Leigh Palmer, U. S. N., whom one meets everywhere, is found in company with Capt. Sherwood A. Cheney, U. S. A. Both are on the committee of the Bachelors, the smartest dancing organization in Washington. Capt. Cheney, by the way, led the first Bachelor's Cotillion, with Mandeville Carlisle. The Bachelors always give three dances during the season, for each of which they choose a different hostess. The first is selected from the ranks of the official circle, the second from the diplomatic circle, and the third from the residential coterie.

Gist Blair, who is president of the organization, and his fellow committeemen and members were fortunate enough to get Mrs. Taft to receive at the first Bachelors'. Mrs. Taft upon this occasion looked unusually well in a gown of pink satin, draped with black chiffon, with which she wore ornaments of pearls and diamonds. Miss Taft was in a girlish gown, a simple frock of pale blue satin, veiled in the same delicate shade of chiffon. The drapery, caught here and there with garlands of roses, made it one of the prettiest dancing frocks Miss Taft has, and she must needs have a plenty, for she has thoroughly danced her way into popularity in the past few months.

MISS TAFT SETS THE FASHION IN ENTERTAINMENT

Dances have been the favorite way of entertaining the President's daughter. That is what she likes best, and in this it is no secret to say she is like her distinguished father. Of course, Mrs. Leiter's ball was the largest in the opening of the season, if not the most elegant. Her house, naturally, would lend itself especially well to an entertainment of this kind. This is the house, by the way, which has been the raison d'etre for so much jealousy among some hostesses in Washington. On this occasion Mrs. Leiter showed her good taste in the simplicity of her decorations. There were but two or three colors. I noticed that she had baskets of pink begonias hung in the arches of the gold and white ballroom, while the recesses of the room were lined with ferns and palms. The conservatory, opening from this room, and the smaller one opening from the second room, each presented green vistas. Tall vases of American beauty roses were in the hall and library.

Mrs. Leiter, at this ball, was gowned in royal purple velvet, trimmed with old Italian lace, and she wore her famous rubies. Mrs. Joseph Leiter, her young daughter-in-law, was very pretty, I thought, in a gown of pale pink Liberty satin and chiffon.

Secretary of the Navy and Mrs. Myer have also been hosts at a delightful dance given for Miss Taft. Mrs. Myer is fortunate in that she always has the Marine Band to play for her. If three hostesses should want the Marine Band on a certain night, of course the leader of the Band would give the preference to the wife of the Secretary of the Navy, unless, perhaps, he should be wanted with his musicians at the White House that night.

FASHIONS IN NAMES AND COIFFURES

I notice, by the way, that Miss Alice Myer, the younger daughter, who has just returned with her mother from a visit to Rome, where her father was Ambassador, is now spelling her name differently. She is now Miss "Alys." Fashions in names change, just as fashions do in hair or anything else. We are going back, it seems, in Washington, to the styles of the old Greeks and Egyptians, so far as coiffures are concerned. Miss Elenora Sears, who is a frequent guest of the Myers, wore, the other night, a white gown, and around her head a narrow white velvet ribbon. This was plaited in her hair and ended in small bows all over her head. On each bow was an iridescent fire-fly—a jewel.

At the dance given by the President and Mrs. Taft for Miss Helen, early in the season, no two girls wore their hair exactly alike. As for gowns, the new clinging affairs cling almost as tightly as winding sheets. An exponent of these new gowns in Washington is Mrs. Longworth. She is again a visitor at the White House. The other day she wore there a striking gown of gray satin, made with a very narrow skirt and a border of rose satin. Revers of Venetian lace formed a square covering the entire back of the bodice. Her younger sister, Miss Ethel Roosevelt, who has been visiting her here, was also in gray, the gown being of clinging chiffon, with a slight train. The tunic of Miss Ethel's gown was in box-plaits and confined to the waist by a girdle of coral satin.

SOCIAL FUNCTIONS

I am thankful to say the débutantes are all launched, for one always feels that something has been accomplished when these young women have been presented. From now on they stand on their own merits. Their social successes or failures will be according to their own charm. They are letting their light so shine that the social world can see their good works. One who has had success assured her is Miss Louise Cromwell, who was the last of the girls to be presented.

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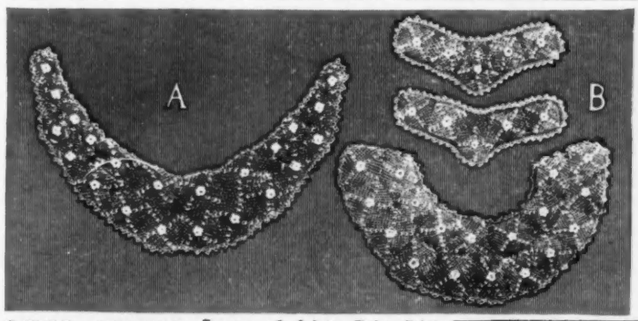

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M U S I C

(*Continued from page 60.*)

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The "Don Giovanni" serenade needs no introduction here, nor that which is placed in Berlioz' "Damnation of Faust," heard at the Manhattan Opera House when that opera was specially presented for Mr. Renaud, two seasons ago. The two Schubert leider, "Le Vielleul" and "Le Voyageur," are characteristically Schubert in construction, melodically beautiful and susceptible of much dynamic gradation in the hands of one appreciating these possibilities.

In the third group the melodies from Massenet's opera, "Le Jongleur de Notre Dame," are excellently suited for song recital purposes, and the de Lara, Erlanger and Bemberg numbers, are thoroughly singable and sufficiently good, musically, to warrant consideration by all anxious to please as well as to instruct.

Concerning Mr. Busoni's concert there is little to say that does not bear the mark of unqualified endorsement, not alone for his masterly playing but for the breadth and difficulty of the compositions introduced. With this gifted pianist the qualities of intellectuality and sound musicianship are always uppermost. One feels the authority of a preeminent musical mind in Mr. Busoni's playing. And yet there is no absence of romanticism where needed. Primarily, however, the work of this artist—who is one of the greatest of his time—is distinguished by virility. With a technique so complete as to decry adjectival description, Mr. Busoni unites with it an ability to so color his interpretations that at times they assume a tonal proportion almost orchestral.

But two names figured in this Busoni programme—Chopin and Liszt—but they are sufficient for any pianist who has such resource as the European musician. In the first group the four ballads of Chopin were allied, which resulted in a feat accomplished by no other pianist, if memory serves. Of these compositions Niecks says: "None of Chopin's compositions surpass in masterliness of form and beauty and poetry of contents his ballades. In them he attains, I think, the acme of his power as an artist. It is much to be regretted that they are only four in number."

The Liszt offerings include nine compositions which closed with the tremendous "Don Juan" fantasie, practically a novelty because it is so seldom heard in the American concert-room. The "St. Francis" legend (symbolical of Liszt's own life, in which it is depicted that he finally reached the shore of troubled musical seas solely through faith), the "Sermon to the Birds," five of the great etudes written by him at Lake Como and the always popular "Campanella" followed. Speaking of these brilliant writings L. Ramann writes: "The studies of this collection . . . are a gigantic work of spirited intellectuality, the culminating point of all pianistic studies. All is new, both in invention and the working out, the fulness of tone enchanting, the combinations bold, the technique unrivalled. Other masterpieces appear mean and pitiful beside these, with which only Chopin's etudes and preludes can be compared as regards musical and poetic worth, but not as regards breadth of foundation, variety of feeling and technical magnificence."

Among other programmes recently presented in New York by musicians whose selection may be of interest to aspiring but less capable pianists and violinists are those of Mischa Elman, Josef Hofmann and Autumn Hall. They are given here in their respective order:

I.

Suite for Piano and Violin.....Goldmark
Allegro. Andante sostenuto. Allegro ma non troppo. Allegro moderato. Presto.
Mr. Kahn and Mr. Elman.

II.

Concerto No. 2 D minor.....Bruch
Adagio ma non troppo. Allegro moderato. Allegro. Finale: Allegro molto.
Mr. Elman.

III.

Sonata in D major.....Handel
Adagio. Allegro. Larghetto. Allegro.

IV.

a. Aria .....Max Bogor
b. Rigaudon .....Monsigny-Franko
c. Andantino .....Martini-Kreisler
d. Schon Rosmarin (Alt-Wiener Tanz Weisen) .....Kreisler

V.

a. Meditation .....Cotten
b. I Palpiti.....Paganin

I.

Prelude and Fugue.....Mendelssoh
Vecchio Minuetto.....Sambat
Sonata Appassionata (Op. 57)...Beethove
Allegro assai. Andante con moto. Allegro ma non troppo.

II.

Barcarolle .....
Nocturne, C minor.....
Valse, A flat major.....
Scherzo, B minor..... } Chopin

III.

Rhapsodie, G minor.....
Intermezzo, A major..... } Brahms

Intermezzo, B minor.....
Etudes Symphoniques..... Schumann

I.

Concerto, B minor, No. 3, Op. 61.
Saint-Saens
Allegro non troppo. Andantino quasi allegretto. Molto moderato e maestoso.

II.

Preludio from Sonate No. VI.....Bach

III.

Scherzo and Tarentelle.....Wieniawski

IV.

a. Reverie.....H. Vieuxtemp
b. Menuett.....G. F. Handel

V.

Ungarische Melodien.....Ernst

SMART FASHIONS *for* LIMITED INCOMES

(*Continued from page 43.*)

achieved by combining black with begonia red, antique blue or gold color. If one does not care to have the outside of black, some other dark color, such as sapphire blue, mode or dark green, is charming, if mated with something that will give a good contrast.

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A SHOP WORTH KNOWING

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Note.—In order to make the "Smart Fashions for Limited Incomes" department of greatest practical value to the woman of restricted means, Vogue will cut to order the patterns of models published under this department at the special price of $1 for a separate skirt, jacket or bodice; $2 for a long coat, whole suit or gown, in the regular stock sizes. Prices for cut to measure patterns of models published elsewhere in this magazine will be found on page 88.

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Tailored Hats

Sailors in braid of our own exclusive design are so distinctive they are easily recognized

Knox Hat Mfg. Co.

452 5th Ave., New York

Sixth Floor

MOVEO PACIFICO
KNOX
NEW YORK.

February 13th to 18th

Valentine Silk Week

February 13th to 18th

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The Valentine Silks are Sold by

NEW YORK CITY
Jas. McCreery & Co
Stern Bros.
Le Boutillier Bros.

BROOKLYN
Abraham & Straus
Frederick Loeser & Co.

CHICAGO
Carson, Pirie, Scott & Co.
Marshall Field & Co.
Mandel Bros.

BOSTON
Jordan, Marsh Co.
Shepard, Norwell Co.
R. H. Stearns & Co.
Chandler & Co.
R. H. White & Co.

PHILADELPHIA
Strawbridge & Clothier
Gimbel Bros
B. F. Dewees
N. Snellenburg & Co.

BUFFALO
Adam, Meldrum & Anderson Co.
J. N. Adam & Co.
William Hengerer Co.
Flint & Kent.

SAN FRANCISCO
City of Paris D. G. Co.
O'Connor, Moffatt & Co.
D. Samuels, The Lace House.
Raphael Weill & Co.

DENVER
Daniels & Fisher Stores Co.
The A. T. Lewis & Son D. G. Co.
Denver D. G. Co.

PITTSBURG
Boggs & Buhl, Inc.
Joseph Horne Co.
McCreery & Company

ST. PAUL and MINNEAPOLIS
Mannheimer Bros.
Field, Schlick & Co.
Dayton D. G. Co.
L. S. Donaldson Co.

ST. LOUIS
William Barr D. G. Co.
Scruggs - Vandervoort Barney D. G. Co.
Stix, Baer & Fuller D. G. Co.

CLEVELAND
The Higbee Co.
The Halle Bros. Co.
William Taylor Son & Co.

CINCINNATI
H. & S. Pogue Co.
The John Shillito Co.
Alms & Doepke Co.

MILWAUKEE
Bonnesho, Shaidnagle Co.
T. A. Chapman Co.

and the representative retailers in all other towns.

THE second annual Valentine Silk Week will be held this year, as last, during the week of St. Valentine's Day—February 13th to 18th During this week the representative Dry Goods Stores of America will place on display, in their windows, and on their counters, their 1911 assortment of Valentine's "Shedwater" Foulards in all the new patterns and shades that will be worn this Spring and Summer The absolute "Shedwater" finish of Valentine's Foulards will also be demonstrated at the Silk Counter Both the Display and the Demonstration will be well worth seeing.

Unlike their many inferior imitations with similar sounding names, Valentine's "Shedwater" Foulards do not nearly, or almost, or practically shed water—they really do shed water.

This perfect "Shedwater" Finish—obtainable only in Valentine's Foulards—protects the surface of the silk absolutely against spotting by rain or water, thus doubling or tripling the ordinary life of a Foulard gown or waist.

Only one quality—100% pure silk, of the highest grade obtainable, irrespective of price.

Several different widths, also bordered effects.

85 cents to $2.50 per yard, according to width and pattern.

For your protection, be sure to see the name "Valentine" on the wrapper around the Silk.

Valentine's Silk Cashemire also has the famous Valentine "Shedwater" Finish 42 inches wide. 50 colors. $2.50 yard.

If the Valentine Silks are not sold where you buy silk, write us for free samples and the name of nearest Valentine Silk Store

VALENTINE & BENTLEY 83-87 Grand Street NEW YORK